

# MUSICAL FOUNTAIN

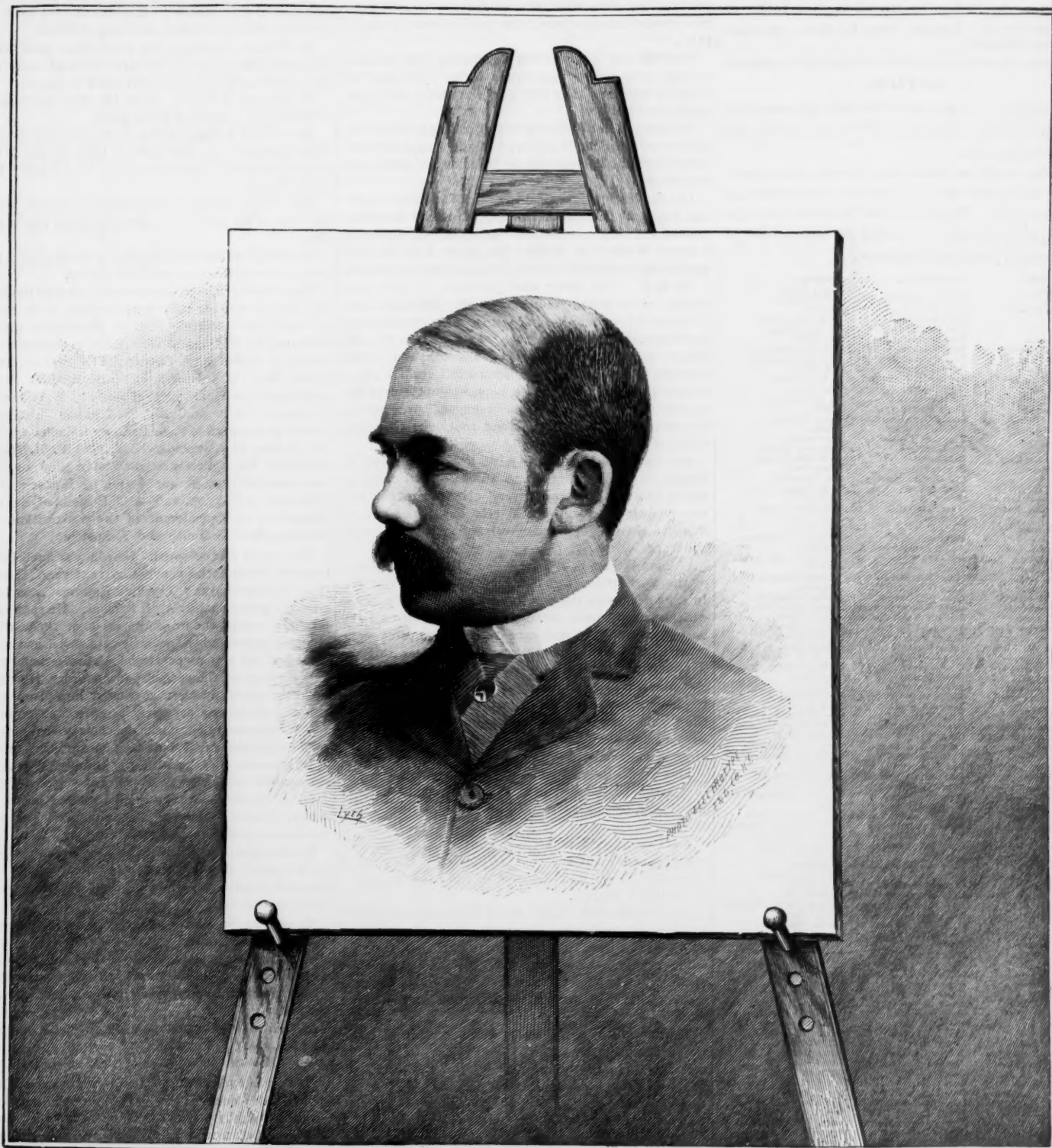
A WEEKLY JOURNAL

DEVOTED TO MUSIC AND THE MUSIC TRADES

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NEW YORK, WEDNESDAY, JULY 10, 1889.

WHOLE NO. 490.



ALBERT R. PARSONS—PRESIDENT MUSIC TEACHERS' NATIONAL ASSOCIATION.

## THE MUSICAL COURIER.

- A WEEKLY PAPER -

DEVOTED TO MUSIC AND THE MUSIC TRADES.

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Editors and Proprietors.

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Moris Rosenthal,  
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Martin Roeder,  
Joachim Raff,  
Augusta Ohnström,

## M. T. N. A.

## Thirteenth Annual Meeting.

LAST week the Music Teachers' National Association held its thirteenth annual meeting in Philadelphia. Whether it was the many successful State meetings which occurred last month, or the depressing weather, or the unmusical character of Philadelphia, certainly the affair could hardly be compared with those of previous years.

The State associations are becoming more powerful every year and seem to be absorbing the interest that has hitherto been bestowed on the national association. In many respects the Philadelphia meeting was superior to its predecessor; the boiling down of the essays, the cutting up of long musical programs and the consequent increased leisure were all points to be sincerely praised, but the orchestral concerts, which should have been the mainstay of the whole affair, were its weakest point.

In the first place there were not sufficient rehearsals, and again the practice of allowing each composer to conduct his own work was as usual followed by the most direful consequences, with possibly several exceptions.

Tuesday, July 2, was merely a gathering in of the clans (whose name was by no means legion), although the board of vice-presidents met at the academy and transacted some business.

The banquet took place at the Continental Hotel the same evening under the charge of the reception committee and was a signal success as far as sociability was concerned.

The convention was called to order Wednesday morning, July 3, by Thomas A. Becket, Jr., of the executive committee, who introduced president of Common Council William M. Smith. Mr. Smith, with his customary eloquence, delivered a few picturesque remarks. He said: "By some kind partiality of your committee, upon which there are some Philadelphians I believe, I have been assigned to a most pleasing and most acceptable duty, the duty of extending to you all, ay, to each and every one of you, a sincere and cordial welcome to this, our 'City of Brotherly Love.' If there is one word that brings with it a concord of the sweetest sounds it is that little word 'welcome.' It preserves the charm of music to the ear and touches the chords of melody in the heart."

Mr. Smith then outlined what Philadelphia was to history, to science, to music, to humanity, and "what it was to liberty all the world over." He then made a few very eloquent allusions to the relations of the city of Penn to the eve of the anniversary of national independence.

William F. Heath, of Fort Wayne, Ind., the president of the association, then delivered his annual address. In it he dealt with the problem of orchestral concerts, which at each annual meeting of the association have been a burden of great expense. The question confronting the members was how to best bear this expense. The president suggested the creation of a fund, the principal to be entrusted to responsible hands and the income applied to the expense of the concerts. At the conclusion of the president's address, Otto Pfefferkorn, of Denver, offered a resolution for the appointment of a committee to carry out the plan suggested.

This committee, as subsequently appointed, consists of Charles N. Landon, of Claverack, N. Y.; Rudolph De Roode, of Lexington, Ky., and Willard Burr, Jr., of Boston.

The committee appointed to consider other parts of the president's address consists of Henry Harding, of Freehold, N. J.; Max Leckner, of Indianapolis, and J. H. Hahn, of Detroit.

In the secretary's report, which followed, that officer speaking of the deaths of members during the past year, said that one member, Mrs. Charles F. Howes, was shot while riding in a boat with her husband, and another, Dr. P. H. Cronin, of Chicago, had been the victim of a murder that had excited the attention of the entire world.

The feature of the morning was an address on "National Musical Associations; their duties to music, to musicians, and to the people," by Mr. Edward Chadfield, of Derby, England, General Secretary of the National Society of Professional Musicians of England, which appeared in full in our last week's issue.

Mr. Chadfield was warmly applauded at the conclusion of his address, and E. M. Bowman, of Newark, N. J., president of the American College of Musicians, was called on to respond.

Mr. Bowman returned the cordial thanks of the as-

sociation for Mr. Chadfield's interesting address. He said:

"We regard his presence among us to-day, personally and officially, not only as a great honor, but as a most auspicious augury of the future relations of the English and American associations."

Mr. Bowman then offered a resolution, which was unanimously carried, to the effect that the association manifest by a rising vote "its cordial expression of the high compliment paid them by the National Association of England in sending Mr. Chadfield as its delegate, and that Mr. Chadfield be requested to convey to the English society their thanks, together with the assurance of the American association's desire at all times to co-operate in any manner that will advance the cause of musical art."

Mr. John Coward, of England, who was on the platform, was invited to make an address, after which the association adjourned till 2:30.

The chamber concert in the afternoon began with a performance of the Bach chromatic fantasia and fugue, by Miss Lucie Mawson, formerly of Philadelphia, and also a pupil of Oscar Raif. Miss Mawson also played Brahms' variations and fugue on a theme of Handel's, and showed she possessed a firm touch, cool head, good memory, excellent technic and a good school.

Mr. William Courtney, the well-known tenor, of this city, sang, without a preliminary rehearsal, some songs by Chadwick, Schlesinger, Harris and Helmund.

Mr. Thomas A. Becket, one of the best accompanists in the country, presided at the piano.

Miss Louise Veling, of New York, then played the andante spianato and polonaise of Chopin; the F sharp minor capriccio of Mendelssohn, and the Twelfth Rhapsody of Liszt.

Miss Veling has greatly improved in the past year and her style, while still crude, contains much that is promising.

She has great technical facility, a warm musical touch and plays with fire and force and feeling.

The board of vice-presidents then reported the following nominations for officers: President, A. R. Parsons, of New York; secretary, H. S. Perkins, of Chicago; treasurer, W. H. Dana, of Warren, Ohio. Executive committee, J. H. Hahn, of Detroit; A. A. Stanley, of Ann Arbor, Mich.; F. A. Peasse, of Ypsilanti, Mich. Program committee, Calixa Lavallée, of Boston; W. G. Smith, of Cleveland, Ohio, and Dr. F. Ziegfeld, of Chicago. Auditing committee, F. A. Parker, of Madison, Wis.; C. W. Landon, of Claverack, N. Y., and F. R. Webb, of Staunton, Va. Committee on examination of American compositions, Arthur Foote, of Boston; August Hyllested, of Chicago, and A. J. Epstein, of St. Louis. Committee on amendment of the constitution, H. C. Macdougall, W. G. Smith and F. Epstein.

The report was adopted. Detroit was named as the place for holding the convention next year. The subject of "Teaching and Teaching Reforms" was considered in a paper read by A. R. Parsons. He spoke of the teachers come who from the ranks of those who, as children, cultivated the art only as a social accomplishment and not as a preparation for a professional career, and emphasized the necessity for reform. He touched upon the qualifications that entered into piano playing and the conditions necessary to correct execution. It was incumbent upon music teachers to enlighten the public upon the moral ends that music seeks to attain. It was time to do away with the notion that music was responsible for lawless and wayward personal conduct. Musical training without moral training meant shipwreck. Correct preparation should embrace muscular, sensuous, intellectual and moral training.

He strongly urged the necessity for the establishment of a graded standard system of instruction by the national association, and suggested that measures be taken to that end.

Constantin Sternberg followed with a further address upon the same subject.

Arthur Foote spoke in favor of the establishment of a standard graded system. He thought the suggestion of Mr. Parsons should be crystallized into something definite.

E. B. Story, of Northampton, Mass., spoke of teaching as a business contract.

A. W. Borst read a paper on organ teaching.

The organ concert at the First New Jerusalem Church, which took place in the evening of the same day, was not so interesting as if it had been given in a larger cooler and better lighted place. The night was hot, the audience listless and the program lacked in variety.

Mr. J. Benton Tipton, the organist, took David Wood's place on the program, as the latter was compelled by illness to stay at home.



Mr. J. F. Donahoe, of Boston, and Mr. W. Edward Mulligan, of New York, played their respective organ solos with great effect.

Mrs. Marie Nassau sang some songs in an amateurish fashion, and Johann Beck played Ad. M. Foerster's beautiful romanza for violin in good style, but the surroundings were against everybody, and it was a relief when the concert was over.

Mention must not be forgotten of the clever and charming piano quartet of Ernst R. Kroeger, of St. Louis, which was spiritedly played by the composer and Messrs. Hille, Schmidt and Hennig.

But it was a hard night on the strings.

"Vocal Teaching" was the subject considered at Thursday morning's session. William Courtney, of New York, who opened the discussion, said he deprecated the haste of pupils who wished to be prepared for the stage, and held that it could only be done by the slow process. The average pupil who obtains a church position, he said, thinks he has already reached to near the top of the ladder, and discards further training. It was a good plan for teachers to talk out what they know, and not have secrets. He advocated sight reading, and took occasion to pay a tribute to the teacher of the elementary grade, whose foundation work was of the greatest importance.

Charles Abercrombie, of Chicago, said that, in his opinion, no two pupils could be treated alike. The voice should be produced naturally, and the fullest capabilities of each pupil brought out. Mr. Abercrombie's remarks were largely of a technical nature.

Frederic Root, of Chicago, spoke of the application of sound common sense in the teaching of music, the doing away with all cant and the arriving at practical results. Others who took part in the discussion were: Henry Harding, of New York; Sumner Salter, of New York; J. W. Ruggles, of Fayette, Ia.; S. Kronberg, of Boston; E. J. Myers, H. S. Perkins, Mrs. Brinkerhoff, G. F. Brierly and D. M. Kelsey.

A committee of three was appointed to prepare a plan for the establishment of three commissions—the piano, voice and music—in the public schools, the committee to consist of A. R. Parsons, Frederic W. Root and Prof. N. Coe Stewart, and to report at the business session next day. Messrs. Henry Harding, F. W. Root and W. G. Smith were appointed a committee on resolutions and obituaries.

"Theory" was the subject discussed at the afternoon session, two essays being presented on the matter, one by Dr. H. A. Clarke, of Philadelphia, and the other by H. C. MacDougall, of Providence, R. I. Dr. Clarke said that harmony should be studied in an objective and natural way, rather than from books, and spoke of the necessity of carrying the deductions and rules evolved into their practical application in pieces.

Mr. MacDougall said that, instead of following the old practice of making up the other parts from the bass upward, the writer should harmonize the melody, and write from the melody rather than from the base. When chords were introduced he should have some excerpts from the master works where they occurred practically, and enough of these excerpts to round it out and show the beauty of the composition as a whole, and how that principal chord worked in to perform its part.

The discussion that ensued was of a technical character, and was participated in by many of the members.

The officers elected were those recommended by the board of vice-presidents, as follows:

President, A. R. Parsons, of New York; secretary, H. S. Perkins, of Chicago; treasurer, W. H. Dana, of Warren, Ohio; executive committee, J. H. Hahn, A. A. Stanley and F. H. Pease; program committee, Calixa Lavallée, W. G. Smith and Dr. F. Ziegfeld; auditing committee, F. A. Parker, Charles W. Landon and F. A. Webb; committee on examination of American compositions, Arthur Foote, A. D. Foerster, August Hyllested and A. I. Epstein; church music committee, F. B. Rice, H. B. Roney and Sumner Salter. The selection of Detroit as the place for holding the next meeting was confirmed.

The concerts were in the afternoon and evening.

Messrs. Henry G. Andres and Armin W. Doerner, of Cincinnati, gave some specimens of artistic ensemble playing. In their selections from Hollaender, Mozart, Grieg, Conradi-Liszt, Schumann, Raff and Saint-Saëns they revealed taste and intelligence; their technic is admirable and they play with an unity of musical feeling that commands the highest praise.

Miss Mary Buckley, a talented contralto from Detroit, sang in a very artistic fashion songs by Wilson G. Smith and others.

The evening concert opened with a poor performance

of Mendelssohn's "Hymn of Praise," the choral parts of which were lost, on account of the back of the stage being open.

The soloists were Mrs. Marie M. Nassau, soprano, Philadelphia; Miss Josephine Le Clair, contralto, New York, and Leonard Auty, tenor, Philadelphia. Mr. W. W. Gilchrist conducted.

Miss Neally Stevens, of Chicago, played the Liszt "Hungarian Fantasy" for piano and orchestra in a telling fashion, her rhythmical sense and physical power having greatly improved. Miss Stevens was thrice recalled.

The violin concerto of Gustav Hille and played by the composer was the event of the evening.

It has been reviewed at length in THE MUSICAL COURIER, and we see no reason why the decision then expressed should be reversed.

It is a broad, flowing composition of great technical difficulty, admirably orchestrated, showing the work of a skilled musician. The themes are melodious, those of the middle movement in particular. It was played with great fire and expression by Mr. Hille, who is a most accomplished violinist.

Miss Josephine Le Clair, who is known to the concert goers of this city, sang with excellent taste Saint-Saëns' aria from "Samson and Delila."

The concert closed with a "Prelude Symphonique" by Ferdinand Praeger, the early friend and ardent supporter of Richard Wagner.

The work is a special contribution from a member of the National Society of Professional Musicians of England, and while not being very original either in idea or treatment is well scored and written. Mr. Calixa Lavallée led this work with his accustomed energy and skill, while the other numbers of the program were conducted by Maurits Leefson, of Philadelphia.

Thomas Tapper's orchestral transcription of Schumann's "Etude Symphonique" were not played, as one rehearsal was not enough for the orchestra to master the technical difficulties of the work. It will be heard next year.

The business of Friday began an essay and discussion on "Music in the Public Schools," in which O. B. Brown, of Malden, Mass., H. E. Holt, Boston, Mrs. Emma A. Thomas, Detroit, and Mr. McAllister, superintendent public schools, Philadelphia, took part.

In the afternoon the treasurer's and secretary's report was read and unfinished business attended to. Secretary Perkins reported the financial condition of his office, the receipts being about \$1,200 and the expenditures about the same. The report of the treasurer gave the receipts from all sources at \$1,413.88, disbursements \$1,244.77, balance, \$168.71. The receipts included the amount derived from five life memberships, \$125. Both reports were adopted. A State association was then formed, "The Pennsylvania State Music Teachers' Association," president, William Wolseffer, Philadelphia; vice-president, J. H. Gittings, Pittsburgh; secretary, Henry G. Thunders, Philadelphia; treasurer, Fred S. Law, Philadelphia; executive committee, C. A. Hartmann, Philadelphia; Ad. M. Foerster and William Caxton, Pittsburgh. Program committee, Charles H. Jarvis, S. Behrens and Aaron Taylor, Philadelphia.

Mrs. Dory-Burmeister Petersen gave a long and varied piano recital in the morning, in which all of her well-known qualities as an artist were revealed. In the afternoon Miss Adele Lewing, of Chicago, a talented pupil of Reinecke, played in her master's piano quintet with considerable musicianly intelligence and repose. Miss Emma C. Hahr, of Atlanta, Ga., played Beethoven's "Waldstein" sonata with considerable technical facility, and Mr. S. Kronberg, the baritone from Boston, sang some songs by Tchaikowski and others in a robust style and good voice. The evening concert was devoted to American and miscellaneous works and was but a slight improvement on the effort of the previous evening.

It opened with an overture, "Odysseus," by Walter Petzet, of Minneapolis, a well meant effort, in the themes and development of which one recognized many old friends. Mr. Herman Mohr, a Berlin composer, but now a resident in Philadelphia, was represented by a chorus for male voices, "Das Gewitter," sung by the Young Maennerchor Society of Philadelphia. It is in the conventional style of such compositions. August Hyllested, of Chicago, was the soloist in Richard Burmeister's piano concerto, a composition that was warmly praised by THE MUSICAL COURIER on the occasion of its first performance in Baltimore season before last. It is a beautiful, poetic work, full of thought, variety and skilled writing. It was played by Mr. Hyllested in a manner that showed his great improvement. His technic was always great, but he has gained in tone, quality and repose. His octave playing was something

remarkable, and his musical conception of the concerto was also to be praised. The orchestra was abominable, the brass in particular. Mr. Leefson held his forces together as well as could be expected.

Miss Emma Suelke, a local soprano, sang with much avoirdupois of expression, "Ah, Perfido," and then A. C. Mackenzie's Benedictus, for string orchestra, heard at a recent Thomas concert, was heard.

Bruno Oscar Klein led his own overture in D minor, written in the old style, and the orchestra for the nonce seemed to wake up under the talented young composer's baton.

The overture is well conceived, crisp in detail and vigorously developed.

It is a clever piece of writing.

Mr. Charles Abercrombie, the Chicago tenor, is responsible for the murdering of Johann H. Beck's "Moorish Serenade," and it must be confessed the orchestra aided and abetted him in his efforts.

The composition is full of color and piquant rhythms, and like all of Beck's work shows the thinker and all round musician.

E. C. Phelps' "Elegie" followed and Brandeis' "Danse Heroique," both of which were badly played.

The same may be said of Henry Holden Huss' motet—a particularly noticeable composition, but about which it is obviously unfair to criticise, as the soloist, chorus and orchestra were not on the most amicable terms either as regards pitch or tempo.

Enough; the task of criticism is always an unpleasant one. Philadelphia again, as heretofore, revealed her thoroughly unmusical temperament by declining to patronize these concerts. The officers of the association labored hard and earnestly to make the affair a success, but fate and Philadelphia were against them.

The choice of Detroit is a happy one, and evidences are not lacking to prove that the meeting will be superior to this one. The proposition of ex-President Heath to raise a fund of \$60,000, while not a feasible one, deserves attention and mention. After all, the orchestral concerts are the main feature of these meetings, and if, as Mr. Hahn hints, Thomas or Seidl may be present in Detroit in 1890, the affair will then assume, as it should, the proportions of a music festival, which it should, and the talk and essays be pushed as far as possible in the background, for what the country music teacher, hungering for good music, wants is the live music, not the vapid platitudes mouthed at most of the sessions.

Give us orchestral performances and print your essays.

Albert Ross Parsons, the new president, whose portrait adorns the front page of this issue, is the right man in the right place. A gentleman, a scholar and a musician, he will, with his broad views and liberal culture, do much toward gently leading the association out of the byways it has lately been straying in.

He is the choice of THE MUSICAL COURIER; for, as we said in our issue of June 5, "we believe we can put our hands on the man who will be the next president of the Music Teachers' National Association." Mr. Parsons is that man, so success to Parsons and Detroit in 1890!

#### INTERESTING TO BAYREUTH PILGRIMS.

THE complete program of the Bayreuth Festival performance of this year is herewith published for the first time:

"PARSIFAL."		UNDER STUDY.	
Parsifal.....	Ernst van Dyck.....	Hermann Gruning.....	
Kundry.....	Therese Malten.....	Amalie Materna.....	
Gurnemanz.....	Emile Blauvaert.....	Gustav Siehr and Hein- rich Wiegand.....	
Amfortas.....	Carl Perron.....	Theodore Reichmann.....	
Klingsor.....	Anton Fuchs.....	Liebertmann.....	
Titel.....	Liebertmann.....		
Conductor.....	Hermann Levi (Munich).		
"TRISTAN AND ISOLDE."			
Tristan.....	Heinrich Vogl.....		
Isolde.....	Rosa Sucher.....		
King Marke.....	Franz Betz.....	Eugen Gura.....	
Kurvenal.....	Franz Betz.....	Anton Fuchs.....	
Brangäne.....	Gisela Staudigl.....		
Conductor.....	Felix Mottl (Carlsruhe).		
"THE MEISTERSINGER."			
Hans Sachs.....	Franz Betz, Eugen Gura, Theodore Reichmann, Pogner.....	Heinrich Wiegand.....	
Beckmesser.....	F. Friedrichs.....		
Kothner.....	Ernst Wehrle.....		
Walter von Stolzing.....	Heinrich Gudehus.....		
David.....	Sebastian Hofmüller.....		
Eva.....	Lilli Dressler.....	Louise Reuss-Beise.....	
Magdalena.....	Gisela Staudigl.....		
Conductor.....	Dr. Hans Richter (Vienna).		

The dates of the Bayreuth performances were published in THE MUSICAL COURIER of June 19.

## KLASSICAL KENTUCKY.

THE Louisville press inclines to the belief that the Kentucky Music Teachers' Association is a scheme conducted in the interests of that energetic physical counterpart of Rameses II., of old Egypt, Mr. De Roode, of Lexington. One daily paper called it "De Roode's Day."

Another daily introduces its description of the proceedings as follows:

Since the days when I used to ride 10 miles in the country to the circus, I haven't enjoyed anything of the sort as well as the performances of the State Music Teachers' Association. The sessions have been the most picturesque imaginable. \* \* \* The rulings of President De Roode were very funny. He discussed motions from the chair, proposed amendments and ran the association in the most refreshing manner. Vice-President Kappes also took a hand and a half in the performance. He discussed questions with the president, and helped the latter run the convention. When Mynheer De Roode was re-elected, Herr Kappes called upon him to stand up and let the teachers see him. He sarcastically denounced the Louisville music teachers who had snubbed the association, and, with the assistance of another vice-president, escorted Mr. De Roode back to the stage and introduced him to the association anew. Col. Will S. Hays contributed to the fun by seizing an opportunity, when the president had stopped talking, and offered himself as an honorary member of the association for life. He was received by Herr Kappes with much cordiality and by Mynheer Roode with becoming dignity. The denunciations of the city teachers were very amusing, and I don't know how two hours could have been spent more agreeably than at a session of the State Music Teachers' Association.

Louisville "Truth" says that:

There seemed to be a feeling in the association as well as among the Louisville teachers that the Lexington teachers under Mr. De Roode's leadership wanted to run the entire business of the organization, and it was evident that on that account the absence of Louisville teachers was so conspicuous.

And another Louisville paper prints this nugget of wisdom:

"Why are we such a hateful, jealous set?" inquired Professor Kappes, resuming his remarks after Professor De Roode's disquisition. "Doctors and teachers," said he, "are the meanest, most hateful people, and are actuated by the most petty jealousies. The trouble is they don't have so many chances of general education as the members of other professions."

Mr. De Roode's success is due to his business instincts and to the fact that he looks upon the association as a means to advance his personal interests. Men like De Roode, "Dr." Perkins, "Dr." Palmer and others are men of business, first, last and always, and then when they chance to have any time at their disposal their peculiar pursuit and practice of music comes in for its share, but again with a solid eye to business.

And who can blame them, after all? They are, all of them, no matter how little they are competent as musicians—they are all of them conscious that they know more of music than the average editor of the average music paper of this country and more than the average music critic of the daily press, outside of New York and Boston and a few critics in a few other cities.

We believe there are four papers published in this city and one in Chicago that purport to be devoted to music, and outside of the editors of THE MUSICAL COURIER there is not an editor of any of these papers who knows the names of the major and minor scales, or who can play any of them correctly on an instrument, or who can tell whether an instrument is in tune.

Of course, we all know that this is a fact; it is the truth; it will not be contradicted or denied.

Now, if such men can conduct papers in the interest of music for their own gain, why should these business men not run music teachers' associations in their interests? They would be fools if they did not take advantage of the situation, and we glory in their spunk and perspicacity and gall.

If people cannot endure Wagner give them Verdi; if they cannot stand Verdi give them a dose of Donizetti, and if they have not the mental equipment to understand that, give them Offenbach, or, better still, Suppé, or, better still, Stephen Massett or "Dr." Palmer, or a march by W. S. B. Mathews, or one of those incoherent vaporings of Nicholl or Harrison Millard or Charles D. Blake.

Musical people are no exception to the general rule which limits the comprehensive capacity of a set number of minds or a percentage of brains in each or every community or field, and there is consequently a number of musical people at all times who prefer Charley Blake's waltzes to Johann Strauss, and also necessarily prefer certain musical papers to this, and who, necessarily, also prefer men like De Roode, or Perkins, or Palmer to manage and conduct their professional mind to such as Theodore Thomas or Seidl, &c.

For that reason it would be unfair to make comparisons or disclose the differentiation. Every mind to its own environment, and vice versa. In the long run the thing will work itself out in accordance with the laws of natural selection and the survival of the fittest, and then we all will know (and those who will not know need not know) whether Beethoven or Blake shall live; whether Nicholl or Nicodé shall endure; whether Millard or

Mendelssohn shall be immortalized, or whether THE MUSICAL COURIER is right or wrong—and don't you forget it!

WE understand that Theodore Reichmann, who has been engaged for the coming season at the Metropolitan Opera House, is to receive \$25,000 for the three months' engagement.

## LONDON LETTER.

Spies and Pachmann Recitals—Sarasate's Last Concert—Richter's Sixth Concert—The Operatic Companies—American Singers and Musicians in London.

LONDON, June 19, 1889.

THERE is no city in the world in which so much music can be heard at one time as in London during the height of the season, viz., during the month of June. To the New Yorker who has just emerged from a musical winter of unusual severity it seems strange that people should, during the warm season of the year, all crowd to the city, and that they should swarm to concert halls and theatres at a time of year when we on the other side of the herring pond seek the seashore and the hillside. Yet such is the case, as we all, and more especially the artists, know, for they flock to London in great numbers and most promiscuously just now, when they certainly could make no hay anywhere else, for the very reason that the sun shineth here. It is truly remarkable, however, what variety and grades of artists find patronage here, and it is most interesting to watch the kind of audiences each individually draws and note their apparent enjoyment and musical enthusiasm. On the very afternoon of my arrival I was enabled, through the courtesy of Mr. N. Vert, the genial English concert manager, to participate in two of the London afternoon concerts. This was last Thursday, the 13th inst., when, at 3 P. M., Miss Hermine Spiess, the well-known Berlin contralto, gave a vocal recital at that charming little concert room in Piccadilly called Princes' Hall. There was not a very large audience present, and it seemed to me that it was almost entirely made up of deadheads and professionals. If praise from such an audience, both critical and competent to judge, as musical deadheads and professionals usually are, might, like "praise from Sir Hugh," be termed "praise indeed," Miss Spiess got this satisfaction to the fullest extent during this, her first appearance, in London, for she was heartily applauded after each number of her short and somewhat hackneyed program, and she had to humor the audience with several *da capo* renditions; yet I remember this same Miss Spiess when she was considerably younger and less pretentious, when she had a much sweeter voice and when she sang with considerably less affectation. As it was, only the lighter numbers on the program were, to me, sung enjoyably, and I admired some piano effects, but Brahms' "Wie bist du meine Königin" was "sweetness long drawn out," and several other songs were drawn out with unbearable affectation, while her attempts at trills were simply ludicrous. A Miss Ethel Bauer played Mendelssohn's E minor piano prelude and fugue and Chopin's ballad in F, op. 38, in a no way remarkable manner.

From Princes' Hall I went directly over to the considerably larger St. James' Hall, which is the best of the medium sized London concert halls, seats about two thousand people, is very pretty and has excellent acoustic conditions. Here a Chopin recital by Vladimir de Pachmann was in progress and the hall was almost completely filled with what evidently appeared to be a paying audience of mostly females of all ages and sizes, who diligently followed the pianist's interpretations with the well-known, red covered Chopin editions in hand.

Rarely before have I been so disappointed as I was in the case of Pachmann. I had always heard that he was a fine pianist and more especially a great Chopin interpreter. This reputation he has almost entirely earned in England, or rather in London, where he is a great favorite; but it seemed to me that if ever there was a case of *mundus vult decipi, ergo decipitur* it is this cult of a man who is much more of an actor or clown than he is a pianist. Not that he had no technic, for without that he could not undertake Chopin in the sometimes ludicrously fast tempos he chooses; and even his touch was acceptable, although he operated on a very poor Broadwood concert grand, the upper half of which, when Pachmann used the damper pedal, sounded as if he were performing on cracked tumblers. But this agile, black bearded and piercing eyed little virtuoso made his deepest impressions upon the usually rather unimpressible English maidens chiefly by the art of mimicry. When he plays Chopin's funeral march he literally sheds tears all around; when he interprets the B flat minor scherzo his face is wreathed in smiles; when he toys with the gentle A flat waltz his face becomes as gentle and seraphic as becomes a man who is enjoying an acme of bliss; when by some unfortunate chance he lands on some other note than the one written by the composer or intended by the player, he contorts his face into such folds of genuinely disgusted and yet good humored astonishment that you forget and forgive the mishap, and all through the performance he

casts such loving glances at the best looking young ladies, and sometimes even at the somewhat advanced ones in age, that everybody seems delighted, grows most enthusiastic, and thinks he, or rather she, has enjoyed a great treat, a genuine Chopin interpretation, while in reality it was nothing but a Chopin caricature, entirely on the outside and surface of the composition, no depth, no true feeling, and no genuine sentiment, but in its stead only sickly sentimentality.

Such are the performances of the great actor pianist, Vladimir de Pachmann, and whether they would draw in New York or Boston as they do in London seems to me in the highest degree doubtful.

An artist of a far different stamp is Pablo de Sarasate, whose last concert for the season I attended at St. James' Hall last Saturday afternoon, when the hall was crowded to overflowing. He represents a combination of all that is best in virtuosity in the best sense of that much abused word. What Patti is as a singer and Joseffy as a pianist, Sarasate is as a violinist. One verily does not know what more to admire, his almost phenomenal technic or the absolute purity of his intonation, or the beauty and sweetness of his not over big tone, or yet the nicety and general finish of all his interpretations. Without being absolutely great from the musician's point of view, his performances are yet among the most enjoyable one can hear. He played Mackenzie's difficult and not over grateful violin concerto in C sharp minor in a most admirable manner, and gained a recall for himself and the amiable polyglot composer, who "happened" to be present, and whose acquaintance I had the pleasure of making on this occasion. Next Sarasate was heard in the interesting Spanish symphony by his countryman Lalo, decidedly one of the most gifted of living composers, and one whose opera "Le Roi d'Ys," which we are promised for New York's next Metropolitan Opera House season, is one of the very few successful ones that have been produced during the present decade. The overture to this work formed part of the program, and was fairly well performed under the direction of Mr. Cusins, the veteran English conductor.

But to return to Sarasate. He played the last movement of this difficult symphony with a speed that was absolutely marvelous, and yet every note came out as clearly and beautifully as if he had taken quite an easy tempo. A new duo for two violins and orchestra entitled "Navarra," composed by Sarasate and played by him in conjunction with Miss Nettie Carpenter, our charming young countrywoman and Sarasate's favorite pupil, carried the house by storm. The charming young lady, whose hair has not grown since it was cut off the last time (let us hope not again surreptitiously), has, unlike Samson, increased her strength, and I have no hesitation in saying that the next time she is heard in her own country she will succeed far better than she did last time. So indeed will Sarasate himself, who was not at all appreciated when he was in America before. He, indeed, does not want to hear of going to the United States, at least so he told me, as he is dreadfully averse to the ocean and vice versa, but Mr. Vert and Sarasate's own manager, Mr. Goldschmidt, both gave me to understand that the probabilities are more than likely that we shall have Sarasate among us next season. He is accompanied by Mrs. Bertha Marx, a pianist of no very startling qualities, but a good musician and an acceptable all-around performer.

Two other artists who, according to Mr. Vert, are to visit our shores next season are little Otto Hegner, the boy pianist and rival of Josef Holmann, who will leave for New York the first week in November, and will be under Mr. Abbey's management, and Mr. Edward Lloyd, the excellent tenor, who who is under engagement to sing at the next Cincinnati May Festival and with the Boston Symphony Orchestra.

Between Sarasate's sixth and Richter's sixth concert intervened a Sunday, which, as everybody knows, is in London an even more uncompromisingly dull day than in New York, where sacred (?) concerts and back doors offer diversions which every true Englishman would certainly decry as sacrilegious. The day, however, offered me the chance of a visit to that most versatile and most amiable of English musical journalists, Mr. Percy Betts, the "Cherubino" of the London "Figaro," so often quoted by THE MUSICAL COURIER, and the musical editor of the London "Daily News" and of the "London and Provincial Musical and Music Trades Review." I learned more from him about matters musical in England in this one interview than I could have done in months of reading, and his dissertations, notes, views and anecdotes were so interesting that I regret very much that time and space forbid my reproducing them here.

As for the Richter concert at St. James' Hall on Monday night of this week it was not quite on the artistic high altitude which the great conductor's famous reputation had led me to expect. The following was the program, which was listened to by a very large and fashionable audience:

Overture, "Manfred".....	Schumann
Sachs' monologue, "Wie duftet doch der Flieder," from Act II.	
of "Die Meistersinger".....	Wagner
"Hans Sachs".....	Mr. Carl Mayer.
Symphonic variations.....	Dvorák
Closing scene from Act III. of "Die Walküre" ("Wotan's" Abschied und Feuerzauber).....	Wagner
"Brünnhilde".....	Miss Füllinger.
"Wotan".....	Mr. Carl Mayer.
Symphony in C.....	Schubert

I missed the overture and the monologue, as I attended the first act of "Lohengrin" at the Royal Italian Opera Company at Covent Garden, of which more anon. The sym-



phonic variations, by Dvorák, however, disclosed to me an orchestra which could in no wise compare with that of our Philharmonic Society, by whom I heard these interesting variations performed in most finished manner under Theodore Thomas' direction last winter. Nor could this orchestra, gathered together by Hans Richter, compare in composition or in ensemble with either Theodore Thomas' own orchestra or with the Boston Symphony Orchestra, and it appeared to me that they either had a very bad evening or insufficient rehearsals, for despite Hans Richter's well-known powers as a conductor he was unable to elicit proper attack or good ensemble, and the quality of the woodwind as well as of part of the brass was far inferior to what I have become accustomed to recognize as standard of the above mentioned American orchestras. Richter's conception of the Dvorák and Wagner numbers was grand, as could not otherwise be expected, but the Schubert symphony he hurried through with in a manner that I have never yet heard equaled, and don't want to hear again. The lovely A minor slow movement, through this unseemly speed, lost much of its inherent charm and dignity. Of the two soloists, however, it behooves me to speak in terms of praise.

Mr. Carl Mayer, of the Cologne Stadttheater, is an excellent baritone, with a fine resonant voice and good method. He sings and phrases like an artist, and he should not escape Mr. Stanton's eagle eye for the season of 1890-1, as he is only bound for one more year by contract to Director Julius Hoffman, of Cologne. He is, moreover, a most versatile artist, who sings Mozart as well as Wagner, and his histrionic abilities are on a par with his vocal gifts. Miss Fillunger sings well and intelligently.

Of the two operatic companies now appearing in London Mr. Augustus Harris' Italian company at Covent Garden is by far superior to Mapleson's hodge-podge company appearing at Her Majesty's. The latter comprises of artists well known in New York Miss Zelle de Lussan as prima donna, Runcio and Galassi, and among the hitherto unknown ones Misses Gargano and Pacini, neither of whom hardly deserves the title of prima donna, with which our old friend, Her Majesty's Colonel, distinguishes them on the house bills. Luck, moreover, seems to have forsaken the gallant warrior entirely, and he does not draw one-half as good sized audiences as gather at Covent Garden.

At this latter opera house I heard on Saturday night Gounod's "Romeo and Juliet" given in French, and on Monday night, as I mentioned above, the first act of "Lohengrin" given in Italian. Gounod is the "man with one work." His "Faust" will remain a masterpiece when everything else he wrote is long forgotten, and among this everything else will, of course, be his "Romeo and Juliet," which cannot elicit sustained interest, even if performed by such good artists as appeared in it at Covent Garden. I heard as "Juliet" Mrs. Melba, the much advertised Australian prima donna, who has an excellent upper register and sings with ease and beauty of tone. She is, however, decidedly lacking in dramatic verve and aspiration. Among the rest of the cast Jean de Reszke's "Romeo" stands foremost, both vocally and histrionically, and, although he sings a good deal for effect in the well-known French manner of doing that sort of thing, he is undoubtedly a great and true artist and one of the few living tenors with brains. His brother, Edward de Reszke, was a sonorous and dignified "Friar Laurence," whose rich baritone voice shone to no little advantage.

In "Lohengrin," our Irish friend, Mr. Barton McGuckin, made a splendid appearance as the "Knight of the Swan," and he sang well. This must also be said of Mrs. Albani's "Elsa," despite the fact that she indulged in some Italian tricks and ritardandos on high notes of which Wagner would hardly have approved. Mrs. Fursch-Madi as "Ortrud," had nothing to do in the first act but to act, and this she did well and looked well. I read the next day in the papers that she also sang well. I knew beforehand that she would do so and was sorry I could not stay to hear her. The chorus was exceptionally good, despite the fact that Mancinelli, who conducted, evidently knows very little of the tempi of "Lohengrin," and dragged everything most unmercifully. During the whole act I was disturbed by the snoring of a gentleman who sat immediately behind me, and whom upon inquiry I found to be the Rev. Alfonso Matthey, the musical critic for the London "Musical Standard," a journal which THE MUSICAL COURIER once termed "the sleepest of all European musical papers." The snoring explains it all and bears out the correctness of THE MUSICAL COURIER'S opinion.

I cannot close this retrospect of a week's musical enjoyment in London without making mention of the observation I made of how much better concert singers fare in the English metropolis than they do in New York. Only a few months ago THE MUSICAL COURIER pointed out the evil so much in vogue with us of having only operatic singers appear in concert. In this, and only in this respect, the English are musically far ahead of us, in that they have a genuine liking for and appreciation of good concert singing, and thus it comes that concert singers generally stand higher and make a better living in England than they do in America. Of those who exchanged for the better I saw Miss Lena Little, the charming and intelligent contralto, who is so vastly appreciated in London and who sang for me with her old time beauty of voice and exquisite musical conception. She was a great favorite of the late Dr. Damrosch, and I hear that Walter Damrosch is following

in his father's footsteps and has engaged Miss Little for one of the Symphony Society's concerts in the spring, when the young lady will be passing through New York on her way to the New Orleans Sänger Festival. Another of New York's singers who has prospered here is Max Heinrich, who has taken both Mr. Henschel's and Mr. Santley's place as concert baritone, and who enjoys an excellent reputation as singing teacher at the Royal College of Music.

Of other Americans who seem to be more or less permanently settled here I met the irrepressible Jerome Hopkins, who is lecturing "under distinguished patronage" on the subject of "Unmusical America and England;" Miss Kate Percy Douglas, a fine church soprano, well remembered in New York; Miss Huntington, of "Paul Jones" transitory fame, and the amateur song composer, Mr. Sebastian Bach Schlesinger. Of transitory American musical guests in London I enjoyed the meeting with Mr. Clarence Eddy, of Chicago, who will soon give an organ recital at the Trocadero, Paris; Timothy Adamowski, the Boston dude violinist; Otto Sutro, the president of the Baltimore Oratorio Society, and of that prince of musicians and good fellows, W. Edward Heimendahl, of Baltimore, my traveling companion, who is greatly improved in health through the ocean trip. Now, good-bye till July 4 and the American concert at the Trocadero in Paris.

OTTO FLOERSHEIM.

## PERSONALS.

ALBERT ROSS PARSONS.—Albert Ross Parsons was born at Sandusky, Ohio, September 16, 1847, of old English and early New England ancestry, his parents being John J. Parsons and Sarah Averill.

In the New England Genealogical Register for 1847 we read as follows:

It does not appear that there has ever been any attempt to collect even the materials for a history of the English family of Parsons, notwithstanding there have been many individuals among them of great distinction, as knights, baronets and noblemen. Something above one hundred years ago, Bishop Gibson remarked (in his edition of Camden's Britannia), "The honorable family of Parsons have been advanced to the dignity of Viscounts and, more lately, Earls of Rosse."

Different families of the name of Parsons in England have various coats of arms and crests; the leopard, however, belongs to the following families:

Sir John Parsons, mayor of Hereford in 1481.

The Earls of Rosse.

The Parsons family of Oxfordshire, to whom belong the branch long resident in the Barbadoes; the descendants of Joseph and Benjamin Parsons, of Springfield, Mass.; Sir John Parsons, Lord Mayor of London in 1704, and Sir Humphrey Parsons, Lord Mayor of London in 1731.

In 1630, King Charles granted to Pynchon, Endicott and others, the Massachusetts Bay Charter; in 1635, Pynchon prospected near the site of Springfield, on the Connecticut River; and July 15, 1636, the Indian deed of land was signed, Pynchon's "young friend, Joseph Parsons," then eighteen years of age, and a newcomer at the settlement, being one of the witnesses to the deed. (A son of Pynchon appears to have been at the Barbadoes, where a branch of the Parsons family was resident.) Joseph Parsons followed Pynchon in the fur trade, and became, after Pynchon, the richest man of his day in Springfield. He was ensign in the Horseguards, one of the founders of Northampton, Mass., and for fifty years the chief business man of the Connecticut Valley.

Among the descendants of Joseph Parsons in the first four generations only there were from twelve to fifteen clergymen, one of whom married a niece of President John Adams; while another, the Rev. Justin Sheldon Parsons, was grandfather, and still another, the Rev. Levi Parsons, was uncle, of Vice-President Levi Parsons Morton. He also numbers among his descendants of the name of Parsons from fifteen to twenty soldiers in the old French and Revolutionary wars—not to speak of the Mexican war or the Civil war of 1861—of all ranks from that of general down; while among famous men bearing other names, the three Rev. Dr. R. S. Storrs, father, son and grandson, and Profs. J. D. Whitney, of Harvard College, and W. D. Whitney, of Yale, are also descended from him.

The subject of this sketch is a descendant in the ninth generation of Ensign Joseph Parsons, of Springfield, and by right of his Revolutionary ancestry is a member of the "Society of the Sons of the Revolution."

One year after the birth of our subject his parents removed to Buffalo, N. Y., of which State both were natives. All his ancestors on the paternal side for eight generations were, with one exception, church members, and many of them had led the singing with the aid of a pitch pipe at divine service; his mother, also, had long sung in the voluntary choirs of the time. Several of the sons of clergymen of the name of Parsons had traveled near and far instructing congregations in the church music of the day; the once famous choirmaster Thomas Hastings (one of whose sons married a sister of President Cleveland) and the later Luther Orlando Emerson were also descendants of Joseph Parsons, of Springfield; while interred in Westminster Abbey, London, besides Sir John and Sir Humphrey Parsons, there lies John Parsons, once the accomplished organist of the abbey, highly commended by his contemporaries. Hence it was, perhaps, but natural that

our subject should early show special interest in music. His first lessons were taken in 1854 from R. Denton. Two years later he played for the first time in public, standing at the instrument because he couldn't reach the pedal when seated. Shortly after he became one of the altos in a boy choir organized for St. John's Episcopal Church, Buffalo. In spite of his fondness for music, it is characteristic of his later life that when Thalberg visited Buffalo our young musician preferred to have his parents go without him to hear the great Austrian pianist, while he elected instead to attend a scientific lecture where certain curious experiments were to be performed. This bent has remained with him ever since; in Germany, while he practiced indefatigably to master the technic of the piano, and listened enthusiastically to and analyzed minutely the masterworks both of composition and of execution, nevertheless the time others gave to the perfecting of particular pieces for playing purposes, he devoted either to the study of aesthetics, philosophy, metaphysics or theology, or to the translation of works on music from the German into English. But we anticipate.

In the financial panic of 1857 his father lost his business and property, including the family home, and was forced to accept the first opening which offered for a new business career. The opportunity was offered at Indianapolis, Ind., and thither the family removed in 1858. The only teacher then at the Hoosier capital pronounced the lad too far along in music for his instruction, so he was now thrown completely on his own resources. He played, self instructed, the melodeon in the church of which his parents and he himself were members, and when the church committee offered to buy a two manual pipe organ if he would try and learn to play it, he agreed to do so, and officiated as organist for several years.

President Millard Fillmore was a friend of Mr. Parsons' family from early manhood on, and when they went to Indianapolis they found Ashbel Parsons Willard Governor of the State, while at a small private school kept by a retired missionary who had survived the siege of Lucknow one of our subject's schoolmates was John Scott Harrison, younger brother of President Benjamin Harrison, while another was Henry D. Pierce, whose father was brother-in-law of Vice-President Hendricks and lifelong friend of Stephen A. Douglass and Samuel J. Tilden.

It these days in Indianapolis brought no instruction to the young musician, they nevertheless gave him much experience. He was on the program at all home concerts, and played in many of the larger cities of the State.

At last, in 1863, it was decided that he should leave home to resume the long suspended instruction and prepare in earnest for the practice of music as a profession. It was his wish, on coming to New York to study, to place himself under Dr. Wm. Mason; but when he arrived here he found it too late to secure a place in that artist's class. He then decided to study piano, harmony and counterpoint under Dr. Frederick Louis Ritter, subsequently of Vassar College. Dr. Ritter was not what is called a Wagnerite, but it is interesting to note that at least two of his pupils, whom he encouraged to consult freely his extensive collection of scores, viz., Edward Dannreuther, of London, and the subject of this sketch, subsequently became active in the work of promoting the popular understanding of the great master's art. The first orchestral score which our subject selected from Dr. Ritter's library to arrange for piano was the prelude to "Lohengrin."

Mr. Parsons' subsequent career is concisely summed up as follows, in the "Handbook of American Musicians": "In 1867 he went to Leipzig, where he studied at the Conservatorium until 1869, under Moscheles, Reinecke, Papperitz, Wenzel, Oscar Paul, E. F. Richter and Ferdinand David. In 1870 he was studying at the Pianists' High School, Berlin, having Tausig, Ebert and Weitzmann as teachers, and, in 1871, at the New Academy of Music, under Kullak. He received much stimulus and inspiration from personal contact with Wagner, Liszt, Rubinstein and Von Bülow. Since 1872 he has been located in New York city, as pianist, organist, teacher, composer and writer. He is the translator of Wagner's 'Beethoven' and the editor of the American edition of Kullak's of Chopin. He has lectured on musical topics in various cities and written many articles for the musical press. His compositions consist of songs, vocal quartets, &c., all well written. Besides these he has edited and fingered piano pieces for instructive purposes. He is highly esteemed and very successful as a teacher, and is an active worker in the Music Teachers' National Association and one of the incorporators of the American College of Musicians."

Since the publication of the above sketch Mr. Parsons has published the "Science of Pianoforte Practice," a translation of Hollander's edition of Schumann's piano works, and has lectured "On the Finding of Christ through Art; or, Richard Wagner as a Theologian" (in which it was not affirmed that Wagner either was or was not a Christian, but instead that, in the course of his artistic studies and labors, he actually and consciously found and recognized in express terms the Christ as the Son of the living God), on "The Principles of Expression Applied to the Pianoforte," read at the late meeting of the New York State Teachers' Association, at Hudson, and on "Teaching Reforms," at the recent meeting of the M. T. N. A. at Philadelphia, the result of the last named paper being his election by unanimous vote to the presidency of the association, with power to appoint a large committee to engage at once in the work of forming a national method of musical

instruction suitable for educating the music-studying youth of America on a uniform plan for the attainment of the highest artistic results.

**COSIMA ATTENDED.**—During her last visit to Munich Mrs. Cosima Wagner attended a performance of Hector Berlioz's "Requiem," the chorus consisting of 300 select voices. A German paper thereupon, commenting upon her act, considered it remarkable in view of the animosity that existed between Wagner and Berlioz. But the "Neue Zeitschrift für Musik" contradicts the assertion and quotes its authorities to prove that each of the two composers entertained the highest regard for the other, referring especially to Wagner's open letter to Berlioz. However, as at the same concert Liszt's thirteenth psalm was given, it remains doubtful whether Cosima really attended the concert to hear the "Requiem." Judging from the peculiar direction the dispute has taken, would it not be proper for the paper which made the original statement to send an interviewer to Cosima Wagner and ascertain exactly what motives there were that induced her to attend the concert? The suspense in the meanwhile amounts to torture.

**BRAHMS' ACKNOWLEDGMENT.**—After receiving notice that he had been made an honorary citizen of the city of Hamburg, Johannes Brahms sent the following telegram to the mayor: "I thankfully honor your notification as the highest honor and the greatest pleasure that can be bestowed upon me by man.—Johannes Brahms." The dispatch was dated at Ischl, where Brahms was stopping.

**JOHANNES BRAHMS' LATEST.**—A new work of Johannes Brahms' "Deutsche Fest und Gedensprüche," for eight voiced chorus *a la capella*, has just been completed and will be produced for the first time at Hamburg, at the music festival on September 9. The chorus will consist of 700 voices.

**SHE PLAYS TO-MORROW.**—Dyas Flanagan plays the Grieg concerto at the Detroit Sängerfest to-morrow night. Professor Abel is the conductor.

**IT LOOKS LIKE HER.**—We are in receipt of an excellent picture of that ever popular pianist, Julia Rive-King.

**UNDER JOHN E. PINKHAM'S MANAGEMENT.**—The following from the Birmingham (England) "Post" refers to the quartet now traveling in England under the management of Mr. John E. Pinkham, of Boston:

The Lotus Glee Club—the Boston quartet whose fame spreads throughout the United States—arrived in London a day or two ago. They have already sung, I hear, at the house of Mrs. Clarke Kennedy, in Portland-place, where a distinguished company warmly applauded them; and they went to Barnes to day to sing at the Lyric Club. The quartet—which consists of Mr. Devell, Mr. Long, Mr. Lewis and Mr. Davis, while Mr. Smith acts as accompanist—intends remaining in London till the end of the season, when, before returning to America, it may make a provincial tour.

**SUCCESS OF MISS DILTHEY.**—Miss Minnie Dilthey, the young American prima donna, who will be remembered as a member of the American Opera Company and also of the Metropolitan Opera Company, has made quite a successful début at the Royal Opera of Breslau, the celebrated composer Max Bruch being conductor. April 26, 1889, she appeared in the "Huguenots" as "Margarette of Valois" with great success, and subsequently three times as "Estella" in Siegfried Ochs' new opera, "Im Namen des Gesetzes." This new work was quite successful, both music and libretto (scene being laid in the Pyrénées in the year 1798) being favorably received. The Breslau papers speak very highly of Miss Dilthey's singing and acting, predicting a successful career for her.

**MISS DORA BECKER IN BERLIN.**—Miss Dora V. Becker, the young gifted violinist, daughter of the well-known tuner and regulator, F. W. Becker, of New York, has been studying for seasons past at the Royal Academy of Arts (Hochschule für Musik) at Berlin, where she is considered one of the most talented and promising pupils of Joachim. At the presentation concert of said institute, given May 18, 1889, Miss Becker was selected by Joachim to execute the violin solos of the evening. She played the Adagio from Spohr's ninth violin concerto, and two Spanish dances (Malagueña and Zapateado) by Sarasate with immense success, being three times encored by the critical and highly musical audience, creating quite a furore with her finished style and broad, sympathetic, pure tone. Miss Becker is only eighteen years of age.

### More About That Missing Symphony.

WE spoke recently about a missing symphony of H. Goetz, and since then another communication has reached the London "Musical World" as follows:

Sir—If your correspondent will address himself to Mr. Selmar Bagge, the distinguished musical literato and director of the School of Music at Basle, he will probably learn all particulars respecting the presumable existence of a symphony in E minor by H. Goetz; and should this work be forthcoming and prove equal in merit to the one in F major, a most valuable addition to symphonic literature will be the result.

Yours truly,

J. B. K.

P. S.—Mr. Bagge, it may interest your readers to know, taught counterpoint to the late Dr. Hueffer, at Leipzig.

—A. B. Seavey, music dealer, Saco, Me., sends us an "Adeste Fideles," composed by Miss Lavinia Armstrong, a musician residing in that city, which shows that the lady is gifted with musical talent.

## FOREIGN NOTES.

...Etelka Gerster has an engagement to sing three nights in June at Kroll's Garden, in Berlin, opening June 21 as "Lucia."

...The Emperor of Germany, together with the Empress, is booked at Bayreuth for July 21 to attend the first three performances.

...A new edition of Bach's "Wohltemperirtes Clavier," with fingering and phrasing by Dr. Hugo Riemann, has just been published at Leipzig.

...Queen Victoria's favorite musical composers are Mendelssohn and Sullivan, and the latter's "Lost Chord" is the one piece of which she is most fond.

...It is expected that between 10,000 and 12,000 singers will sing simultaneously some of the popular numbers at the singing festival at Vienna.

...The short engagement of Marcella Sembrich at Paris closed with Rossini's "Barbier." The enthusiasm was great, as Sembrich sang the rôle of "Rosine" very effectively.

...The first of the Wagner operas to be sung in the Hungarian language during the Wagner cyclas at Budapest is "Tristan und Isolde;" the second, "The Meistersinger." Buda-Pest will be the first city in which the Wagner series will be given in a language other than German.

... "Gwendoline" is the name of an opera that has attained success at Carlsruhe, Baden, before a critical audience. It is composed by a French pro-Wagnerian—Chabrier, and is exceedingly modern in character.

...The northern countries are also anxious to hear Wagner operas, the management of the opera at Copenhagen, Denmark, negotiating for the right to produce the "Walküre."

...We learn from Paris that Jules Massenet will come to America next season to produce his operas, "Esclarmonde," "Herodiade," "Le Cid" and "Manon," leading the orchestra himself. Sixty representations will be given, and Miss Sibyl Sanderson will be the prima donna. The expenses will be paid by a syndicate formed principally among the stockholders of the Metropolitan Opera House. The tour will extend from Boston to San Francisco, beginning in New York.

...LONDON, July 5.—Tamagno, the tenor, made his first appearance in England to night at the Lyceum as "Otello." Maurel took the part of "Iago," Cataneo that of "Desdemona," and Paroli was "Cassio." This was the first performance of this opera in England. Tamagno has a voice of astounding proportions, powerful in all registers. He made a tremendous effect in the speech "Otello's occupation's gone." He played the last act with a passionate intensity which carried the house by storm. Maurel is a great artist. His "Iago" was a superb piece of acting and finished singing. The production was a decided success.

...Miss Minnie Ewan, a young lady of an old Virginia family, who went to Europe three years ago from Washington to study music, made, June 24, her début as "Gilda" in "Rigoletto," in London. During the first numbers she was very nervous; but in the subsequent act, when she escapes from the "Duke" to her father and tells him her story, and also in the quartet of the last act, she obtained by the sweetness and purity of her voice a decided success of some promise. If not overflattered by the early enthusiasm of indiscreet friends, or by acquiring too much confidence through the verdict of the floral tributes which were not on this occasion in the best taste, Miss Ewan may reasonably expect in no long time to win an equal standing with several other American prime donne.

### A Communication to The Musical Courier from Dr. Burger, of Bonn, Emil Goetz's Physician.

THE sickness of Mr. Emil Goetz began March, 1886. Mr. Goetz complained at that time of having pains in the throat, specially when singing large rôles. The physician belonging to the theatre could absolutely not find anything; the director insisted that the artist continue to sing. The pain became more severe; the difficulty when singing increased in a way that the singer was obliged to administer much more force than usual. Mr. Goetz suffered from an inflammation of the mucous membrane of the posterior larynx walls, a sickness which is very difficult to recognize, and to treat in the beginning. The continuous singing, notwithstanding the existence of the above mentioned inflammation, gave rise to a superficial ulceration and to the development of granulations, which grew specially above the processus vocales. These granulations formed two tumors, which necessarily prevented the occlusion of the glottis and diminished the vibrations of the vocal cords. In June, 1887, these tumors were removed by an operation, performed in Bonn. A short time afterward the singer, bound by his contract, began to sing again, but too early. The cicatrices which had been formed during the healing process offered not enough resistance and the singer was therefore obliged to discontinue his singing. We hope that the singer resting a longer time, the cicatrices will heal and strengthen in a way to make the cure permanent and perfect and to allow him to sing without any annoyance or damage.

### Remenyi's Titan.

HERE'S a pretty romance told by Remenyi, taken from the Natal (Africa) "Advertiser," but allowance must be made for the quantity of salt necessary to make it go down. Remenyi's enthusiasm, when speaking of himself, is so well known that the following will be, if not interesting, at least harmless. Due allowance must also be made for the peculiar mental status of a man, even though he be a musician, who has frequently read his own obituary notice in print:

"You were going to tell us, Mr. Remenyi, how you discovered your Titan Stradivarius in Grahamstown."

"Certainly. I was concerting in Grahamstown in September, 1887. Among my visitors was a hale old gentleman named Dr. Guybon Atherstone, an old colonist and a scientific man. During our conversation, after inspecting my grand Lupot and my Joseph Guarnerius, he mentioned that he had inherited from his uncle, Edwin Atherstone, two violins, one a Joseph Guarnerius (called the Giant), and the other a Stainer. I could not understand how it was possible that such gems could be in Grahamstown without being noticed.

"There were no strings on either of the violins. I took out first the Guarnerius and I stared at it in amazement at its perfect workmanship. The second violin is also beautiful, but in the presence of the giant it is simply childlike. The doctor then, in the most ordinary way, remarked that there was another violin in the room and asked me to examine all three instruments while he went away a few minutes to attend a patient. So I remained alone with the three violins, one of which I had not yet seen. I opened the second case quite negligently and without any feeling of awe or expectation. There was a kind of silk rag thrown over a violin—that was all. I lifted the rag—for rag it was—and there in the case was lying a violin without any strings, and to the best of my recollection there were only two pegs in the scroll. At the first glance I saw that a grand seigneur was lying there unnoticed, like a Venus of Milo on the outside byroads. What a sight it was to behold, and my eyes saw nothing but the belly and a part of the scroll! But it was quite enough to overawe me. I scarcely dared to touch it, it was such a sacred sight, and most certainly I did not know whether I was wide awake or in dreamland. I touched myself, then I touched the violin, and then I touched myself again and then I looked at my watch, and I asked myself if my name was Remenyi and if I was not dreaming and not at Dr. Atherstone's house and concertizing in Grahamstown. After many such questions I took the violin out of its case.

"What ribs and what a back I detected! Everything vanished before my eyes, even the great Guarnerius, which is a much more beautiful one than my own. After staring at it for some time I went out under the veranda with it. There it was in my hands, a thing of eternal beauty, an instrument original, intact, as it came out of the hands of the divine master. And now an important thought came to my mind. What if it be patched up in the interior! I took the violin further to the light and let the sun shine in the F holes. I looked in where the bottom is attached over the tailpiece and saw the interior as plainly as the exterior, and there it was, unblemished, magnificent, the inner parts as glorious as the outside. It was complete. The sight was simply heavenly. I had been on the lookout for the last twenty-five years for such a violin and had quite given up all hope of ever coming across such a treasure. But now I had in my hands the much dreamed of and much covered instrument. The dream of my life was realized. And all this in Grahamstown in South Africa! I scarcely could believe it.

"On arriving at home with the grand fiddles I at once set to work. I proceeded very slowly, as, the violins having had no pressure on them for many years, I was obliged to be very cautious. When I tuned up the Giant Guarnerius and the coming Titan Stradivarius, instead of two minutes it took me an hour.

"At last the violin was in perfect order.

"I resined my bow and played first on the Giant. It had a lovely, grand tone. Then with the greatest expectation I tried the Titan Stradivarius, the virginal violin. Its tone was extraordinary—so sweet and so powerful that the Giant was put in the shade completely.

"I never will part with him at any price. Five thousand pounds sterling would not tempt me any more than £5, and the word 'priceless' exactly describes the value of the violin. It has but one drawback. The Titan puts all my other excellent violins, of which I have thirty, so completely in the shade that I never play on any of them, whereas before I found the Titan I used four or five of them during a fortnight or three weeks, and sometimes three of them at a concert. Now Titan does all the work, and he is strong enough for any emergency. Until now, speaking metaphorically, I killed every violin; now the Titan kills me. I hope he will have a good time until he succeeds completely. This is the end of the violin romance."

...The chant of the Lautars now at the Paris Exhibition is like Musset's poetry and Chopin's music combined, and when the men begin to sing without change of expression in features and with evident intensity of feeling, as if their song was forced upon them by some inward spirit, imperious yet tender, it is impossible not to feel the emotion, the keen understanding and joy of a new sensation. The word translations of their songs are dainty inspirations, troubadour love lines, as if the sentiment were lasting and yet so hopeless. People go to breakfast in the neat, clean, little tented inn and night still found them there late in the day listening in a dreamland. To come down to modern sentiment, too, from some unaccountable reason or self respect the Lautars do not beg; they sit in their white embroidered dresses and smoke.

—Mr. L. A. Phelps, well known as a successful vocal teacher, has made arrangements with the Chicago Musical College whereby he assumes the directorship of the vocal department of this successful institution.



## Mr. Florio has Something to Say to the M. T. N. A.

NEW YORK CITY, July 6, 1889.

Editors Musical Courier:

IF the Music Teachers' National Association is, as from its actions it seems to be, desirous of antagonizing every honorable man in the country, it has only to continue its present methods to ensure perfect success.

The personal treatment I received from that body when, a few years ago, I delivered, by invitation, an essay before them, they have this year equaled in their treatment of Dr. Henry Stephen Cutler, my esteemed friend and once my choirmaster. Among the numbers advertised for performance at their last concert in Philadelphia, on the evening of Friday, the 5th inst., was an anthem for orchestra and chorus by Dr. Cutler; it was also on the house program for the evening. Unless I have been misinformed, Dr. Cutler was asked for this anthem, just as I was asked for my essay (neither Dr. Cutler nor myself is a member of the association), but whether this be so or no has little to do with the subsequent facts in the case. Whether the anthem was offered and accepted or was asked for and obtained will make but small difference in the judgment to be passed upon the association in view of their final action. In either case, Dr. Cutler, having received assurance of the performance of his anthem, went to the expense of having orchestra parts made and 300 copies of the vocal and organ score struck off especially for the use of the chorus; while I, being a great admirer of his music, put myself to the expense and inconvenience of a journey to Philadelphia in order to attend this concert, although I knew I must undergo the fatigue of a night journey home again when it was over.

It seems incredible, but is nevertheless true, that in spite of the association's promise to Dr. Cutler, in spite of their promise to the public, in spite of the presence of the anthem on the program of the evening as one of the numbers to be performed, when its place on the program was reached it was coolly omitted! No excuse was made to the audience for this extraordinary action, nor was any explanation vouchsafed.

In fact, no valid excuse could have been offered.

If the desire was to shorten the concert—which was long—there were at least three other works on the list whose omission would have been very welcome to every musician present (except the composer and his personal friends) and any one of which was more than double the length of the anthem in question. If the work had not been properly prepared for representation, the blame must fall entirely upon the mismanagers of the association, as the music was in the proper hands in more than ample time for the fullest rehearsal—and, by the way, I doubt if, even without rehearsal, it could have been in much worse case than most of the numbers that were attempted and got through with, somehow. The difficulty of the anthem cannot even be hinted at as an excuse, since, like all Dr. Cutler's writings, it produces its excellent effects by the most direct and simple means.

But, at any rate, and whatever the cause, the anthem was certainly not performed; and it is equally certain that Dr. Cutler was in no way responsible for its omission, which, utterly unaccounted for as it was, was simply a public insult to that gentleman. In addition to the gratuitous insult he has received, Dr. Cutler is out of pocket a very decent little sum for expenses. I, as one of the general public, am the favored recipient of a considerable amount of unnecessary fatigue, and am also out of pocket to the extent of certain dollars, which I should not have squandered if I had not been beguiled by false promises; and I have no doubt the sapient managers of the association consider it all right, and are highly astonished that anyone should venture to complain.

A good many of the members of the M. T. N. A. make occasional plaintive murmurs because there are quite a number of reputable and eminent musicians who do not eagerly come forward to join their society. Do they suppose that any honorable man is anxious to put himself in a position where he will have to seem as though he (tacitly, at least) approved of and indorsed such treatment of outside musicians as has just been bestowed upon Dr. Cutler, or such as, at an earlier date, was inflicted upon myself? They must be singularly devoid of decent instincts if they do. Or do they imagine that men of experience, tact and business capacity care to enter a society which is yearly giving fresh proofs of the incapacity or ignorance, or both, of the clique that really (no matter who may be its nominal officers) directs all its actions? If they have ever asked themselves this question it must have answered itself.

I was informed that there was a delegate from an English society of somewhat similar purposes (with, I hope, better methods) present at this year's meeting of the M. T. N. A. How I should have liked to have had just one half hour's private really confidential conversation with him! If the one concert I attended was a fair specimen of the general run of affairs during the different meetings, and he had any sense of humor, what an immense amount of quiet amusement he must have got out of the whole series; not at all diminished by the necessity he was under of keeping a grave face and appearing occasionally impressed. I have no doubt he was, but how?

CARYL FLORIO.

P. S.—As I have been finding a good deal of fault, it is but just that I should add a little praise where it is due, though, unfortunately, it does not in any way refer to the association.

I heard for the first time at this concert the piano concerto of Mr. Burmeister, which has more than once been mentioned in your columns. It gives me great pleasure to indorse heartily all the praise you have bestowed upon it. I consider it equal to any of the modern concerti, and superior to any yet produced in this country. It was most excellently played by Mr. Hyllested (whom I had never before heard) and abominably accompanied by the orchestra. But the excellence of Mr. H.'s playing and the real worth of the work were not to be concealed even by the disadvantageous surroundings. C. F.

## Music in the Churches.

CHOIRS THAT WILL BE HEARD THIS YEAR.

THE music in the churches of New York and Brooklyn is steadily growing better every year. The quartet still holds the leading place, except in the Episcopal churches, which are largely running to vested choirs. But even in churches where a quartet without a chorus is employed, care is taken that some of the hymns sung shall be old and familiar favorites in which the congregation can join. Moreover, what may be called operatic church music is waning in popularity, and a prominent organist of this city confidently hopes to see the day when hymns set to such tunes as "When the Swallows Homeward Fly," "Annie Laurie," "Robin Adair" and "Little Buttercup" will not be regarded as the highest possible type of religious musical aspiration. But it is to be feared that in this matter he is too much of an optimist.

It is also pleasant to note that organists and choir directors are becoming less addicted to what might be called musical piracy than they formerly were. A few years ago the writer listened to an elaborate and beautiful hymn to the Virgin in a Universalist church, the original words being used because it was not feasible to fit the music to any other words. Some of the most glorious music of the Catholic Church—music that has become inseparably wedded to creeds and doctrines repudiated by Protestants—has been similarly torn from its proper home and made to perform a function it was never intended to perform. But organists to-day are learning that such things can rarely be done with success and that every great religious denomination must in the long run evolve a type of music for itself.

In the Episcopal Church the popularity of vested choirs continues; but unfortunately the performance of many of these choirs is mediocre. There are not more than half a dozen really good vested choirs in this city; the others are defective either in voice or expression. A few are simply monstrosities. Below will be found a record of the choirs in some of the principal churches in this city and Brooklyn.

Mr. Messiter continues as organist and choir director of the fine vested choir of Old Trinity. Leo Koller has been re-engaged in the same capacity at St. Paul's Chapel, where, however, the choir consists of a quartet and chorus. Mr. Warren, of course, continues as organist and director of the splendid quartet and chorus choir of St. Thomas' Church, which remains substantially the same as last year. His son Richard has been re-engaged in the same capacity at St. Bartholomew's, whose quartet, also re-engaged, is one of the finest in the city.

Samuel P. Warren continues as organist and choir director of Grace Church, and has re-engaged his old choir, which gives so much satisfaction. It is as follows: Miss Ida W. Hubbell, soprano; Miss Adah Foresman, alto; George Simpson, tenor, and Dr. Carl E. Martin, bass.

For the coming year the choir of St. Ann's Roman Catholic Church, in East Twelfth-st., will be as follows: Mrs. C. Hendrick, soprano; Miss Riley, alto; Mr. Granitz, tenor; Mr. Lehman, bass, and Mr. Eduardo Marzo, organist and director.

There is no choir at the Fifth Avenue Presbyterian Church. Mr. Parsons and Dr. Barrows have been re-engaged respectively as organist and precentor.

There will be no change in the choir of the Fifth Avenue Baptist Church, which is as follows: Miss Jennie Dutton, soprano; Mrs. E. G. Gilmore, alto; A. L. King, tenor; Carl E. Duff, baritone, and G. Froelich, organist and choir director.

Dr. George B. Prentice continues to be the organist and choir director of the Episcopal Church of St. Mary the Virgin. The soloists are as follows: Mrs. Matilda Scott Paine, soprano; Mrs. Helen O'Donnell, alto; E. J. Fletcher, tenor; William Ratcliffe, Jr., bass; G. G. Cleather, tympanist; T. McK. Brown, Jr., cornetist.

The Episcopal Church of the Holy Faith, in East 16th-st., is probably the only church in the city that has a distinct choir for each Sunday service. They are as follows: Morning service—Mrs. Eva Nash, soprano; Mrs. L. V. Conover, alto; John G. Davis, tenor; D. Rumbold, bass; O. William Nash, organist. Evening service—Miss Edith Conover, soprano; Miss Thompson, alto; Mr. Neuroth, tenor; Mr. Lassel, bass; Miss Nellie Brabham, organist.

The choir of the Collegiate Reformed Church, at Fifth-ave. and Forty-eighth-st., will be the same as last year, and is as follows: Miss Anna Frischett, soprano; Miss Marian Weed, alto; W. F. Tooker, tenor; George Brehn, bass; Carl Walter, organist and director.

At the Brooklyn Tabernacle Henry Eyre Browne and Peter Ali have been engaged for the seventh year respectively as organist and director and cornetist and precentor. Samuel H. Newby is precentor of the prayer meetings and Miss Ida May Crowther is assistant organist.

Under its present management the choir of the Episcopal Church of the Incarnation, at Madison-ave. and Thirty-fifth-st., is, without doubt, one of the best in the city, if not in the United States. The following members comprise the choir, everyone of whom is paid a regular salary:

A. D. Woodruff, choir master; Miss Augusta Lowell, organist. Sopranos: Miss Lizzie Webb Cary, solo; Mrs. J. D. Sammis, Mrs. F. E. Cowtan, Miss Deavir Boyle, Miss Julia Sherman, Mrs. J. R. Shoaff, Mrs. M. E. Lonsdale, Miss A. J. Holley, Miss M. Gonzalez, Miss M. C. Salter, Miss Meemie B. Wilson. Tenors—A. D. Woodruff, solo; M. J. Erisman, William H. Terhune, E. W. Perkins, Charles D. O'Connell, A. Colli-schonn. Contraltos—Miss Alma Dell Martin, solo; Mrs. M. E. Lees, Miss Helen Ganson, Miss Hetta M. Haynes, Miss Carita E. Highet, Miss Tillie Trischett, Miss Dora Martin. Basses—Douglas Alexander, solo; Richard Sterling, J. M. See, E. A. Dossert, B. A. Van Tassel, Jr., G. E. Stansfield.

Frank G. Dossert has been re-engaged as organist and choir director of St. Stephen's Roman Catholic Church. In addition to a fine chorus of sixty-five voices, the following soloists have been secured: Miss Mary Dunn, soprano; Miss Annie Dunne, alto; Charles O'Neill, tenor, and J. J. Dossert, bass.

No changes of importance have been made in the excellent vested choir of St. James' Episcopal Church, which continues to be under the direction of the organist, G. Edward Stubbs. In the past year the special musical services given in this church have attracted the attention of the musical public, and have done much to popularize religious music of a high class.

H. E. Parkhurst is re-engaged as the organist and choir director of the Madison Square Presbyterian Church. The quartet is as follows: Mrs. Ida Smith, soprano; Mrs. Florence Davidson, contralto; Jacob Graff, tenor, and Carl Levinson, bass.

E. J. Fitzhugh continues as organist and choir director of St. Mark's

Episcopal Church, the quartet being as follows: Miss Kate Hilke, soprano, re-engaged; Mrs. L. Chapman, contralto, re-engaged; D. H. Jeffrey, tenor, and A. E. Curren, bass.

Theodore E. Shulte, the organist of Trinity Baptist Church, in East Fifty-fifth-st., has become choir director also, in place of W. P. Holly, resigned. There is no quartet in this church, the choir consisting of a volunteer chorus of thirty voices.

W. C. Hardy has been re-engaged at an increased salary as organist and choir director of St. Peter's Episcopal Church, in West Twentieth-st. There is a chorus of thirty voices and the following quartet: Miss Emily Baker, soprano; Miss Bessy Young, alto; Mr. James Nodyue, tenor, and Mr. George Helden, bass.

In Dr. Storr's church, Brooklyn, the quartet which has sung so acceptably for the last year has been re-engaged for the coming year.

The music of the Episcopal Church of the Holy Spirit, at Madison-ave. and Sixty-sixth-st., will be unusually fine this year. The choir is as follows: Miss Jessie Hallenbeck, soprano; Miss Sophia C. Hall, contralto; J. H. McKinley, tenor; Perry J. Averill, bass; Miss Inez Carrusi, harpist; A. Austin Pearce (Oxon.), musical director and organist.

The choir of the Episcopal Church of the Holy Apostles, at Twenty-eighth-st. and Ninth-ave., has been changed from a quartet to a chorus of forty voices, led by experienced part singers. The organist is Mr. Murray, who was with the Rev. Charles Lowder, at St. Peter's, London Docks, England. It is proposed to place a vested choir, now in training, in the church in the fall, and retain the young people as a chorus. The music is in the charge of Sheldon W. Bell.

The quartet choir of the West Presbyterian Church, in West Forty-second-st., is an unusually fine one. Mrs. Anderson, the very capable contralto, has been re-engaged. Mrs. Bessie Howell Grovesteen, of Brooklyn, has been engaged as the soprano at a salary of \$1,500. Mr. Clark is to be the tenor and Mr. Bushnell will be the bass. Mr. Schaeffer will continue to be the organist and director.

The choir of the Madison Avenue Baptist Church, at Madison-ave. and Thirty-first st., for the year will be as follows: Miss Anna Keely, soprano; Mrs. Theodore Baldwin, contralto; C. T. Dutton, tenor; George Martin Huss, bass and director; Homer N. Bartlett, organist.

E. J. Groebel, the organist and choir director of St. Augustine's Chapel, in East Houston-st., is giving great satisfaction. He has worked his choir up to a high state of proficiency, and, while nothing elaborate is attempted, what is done is done well. The music is heartily congregational, with the exception of two anthems. The choir is composed of twenty paid boys and sixteen volunteer men.

The Pilgrim Congregational Church, at Madison-ave. and 121st-st., has dismissed its quartet for a precentor, L. W. Brown filling that position. Miss Fannie M. Spencer continues as organist.

The excellent vested choir of Christ Church continues under the direction of Peter C. Edwards, Jr., the accomplished organist. There are no changes of any importance in this choir to be recorded.

At the Church of the Divine Paternity, at Fifth-ave. and Forty-fourth-st., an entire change has been made. The choir is now as follows: Miss Pierce, soprano; Mrs. Alvarez, alto; Mr. Mook, tenor; Mr. Stein, bass; George F. Bristow, organist and director. It is intended to add a chorus in the early autumn.

Dudley Buck will continue to be the organist and choir director at the Church of the Holy Trinity, Brooklyn. Under him will be a chorus of forty voices and the following quartet: Mrs. E. J. Graus, soprano; Mrs. E. R. Gallavan, alto; D. S. Buck, tenor, and H. L. Brown, bass.

The music at St. Andrew's Episcopal Church, Harlem, has reached a high state of excellence under the inspiration of the accomplished organist and choir master, William H. Holt. There is a vested choir of thirty-six voices, which interprets the best English cathedral services with great fidelity and finish. During the coming year H. W. Roe, formerly solo bass of the Church of the Ascension, will be the solo bass and N. Callan will be the solo tenor. The cathedral psalter is used with good effect in this church. In appreciation of Mr. Holt's good work the vestry of the church recently gave him a handsome present in money.

The choir of the South Reformed Church, at Fifth-ave. and Twenty-first-st., will be as follows for the year: Miss Anita Mason, soprano, re-engaged; Miss Angele McEvoy, contralto, re-engaged; Addison F. Andrews, tenor; Purdon Robinson, bass, and a chorus of twenty voices. Gerrit Smith will be organist and choirmaster.

The choir of the Reformed Church, Brooklyn Heights, has been re-organized and a chorus has been added. Mrs. M. B. Jones, of Philadelphia, will be the new soprano; Miss Mary Ganson will be the contralto and E. H. Dexter will be the tenor.

At the First Presbyterian Church, of Brooklyn, Mrs. Brown, formerly of the Church of the Divine Paternity, of this city, has been engaged as the soprano.

At Plymouth Church, Brooklyn, W. N. Ellis and Wenham Smith have been engaged respectively as director and organist, with an excellent quartet composed of Mrs. Jennie Hall Wade, soprano; Mrs. Edward Johnson, contralto, and Messrs. Sterling and Campbell, tenor and bass.

At the Memorial Presbyterian Church, of Brooklyn, it is proposed to reduce its quartet to a duet, to consist of Mrs. Gerrit Smith, of this city, and Frank Fischer Powers.

The following is the choir of the Collegiate Reformed Church, at Fifth-ave. and Twenty-ninth-st.: Mrs. Blauvelt Smith, of Plymouth Church, Brooklyn, soprano; Miss Josephine Leclair, contralto, re-engaged; A. P. Silvernagel, tenor, re-engaged; H. B. Phinny, bass, re-engaged; Dr. Henry G. Hanchell, organist and director.—Sunday "Tribune."

## HOME NEWS.

—Mrs. Louisa Cappiani left for Europe last Saturday.

—Mr. G. H. Wilson, of the Boston "Traveller," goes abroad this week to visit Bayreuth.

—Miss Jennie Dutton will spend the summer at Bellport, Long Island, and at Saratoga Springs.

—Mrs. Magdalene Fries, wife of Wulf Fries, the violoncellist, died at Boston July 2, aged sixty-one.

—Bernhard Boekelmann, the pianist, leaves for Europe to-day, and will take in Bayreuth during his trip.

—A good soprano can secure a position in a university town as teacher by applying, with references, to this office.

—Miss Heegaard won the Turner prize medal in competition at the New England Conservatory, Boston. The judges were Mrs. W. H. Sherwood, Messrs. Arthur Foote and C. L. Capen.

—The Musicians' Union, of San Francisco, backed by the Federated Trades, prevented any union bands from taking part in the procession July 4. This was because the

citizens' Fourth of July committee reduced the price from \$8 to \$6 for each man. The trades unions declared this could not be tolerated, hence the orders issued to the musicians.

—The Bermuda "Colonist" gives a lengthy report of a Jardine organ recently opened in one of the largest churches on the island. His Excellency the Governor of the island and other dignitaries all attended.

—"It strikes me that it is a 'fake,'" said Mr. Edmund C. Stanton, director of the Metropolitan Opera House, when called on at his villa at Great Neck, Long Island, last Sunday. He referred to a cable dispatch from London published in a Sunday morning paper to the effect that Jules Massenet was coming to America next season to give sixty representations of his operas, "Esclarmonde," "Le Cid," "Hérodiade" and "Manon," with Miss Sibyl Sanderson as prima donna, and several stockholders of the Metropolitan Opera House in a syndicate to back the enterprise.

"I have purchased the right of producing the 'Cid' in America, and will give it in German during next season," continued Mr. Stanton, "and I never heard of any scheme such as is described being fostered by any of the Metropolitan's stockholders. The entire statement may safely be set down as improbable."

"I have heard of no such scheme," said Mr. Anton Seidl. "I do not believe the story as given, and for this reason. While it is quite possible that Massenet is coming over here it is not in the least probable that he will make a tour from this city to San Francisco, producing grand opera, with the directors of the Metropolitan Opera House backing him. They might, of course, help him to a hearing in this city, but I do not think it likely that they would go into the production of grand opera in this country as a business, and, of course, were they to back Massenet in a tour, it would amount to just that. If Massenet is coming he will be backed by some persons outside of the Metropolitan directorate. But I know nothing of such a plan, and, in truth, do not consider it probable."

### Kentucky M. T. A.

THE Kentucky State Music Teachers' Association, which opened on Tuesday evening by a reception at the Galt House, closed the best of its musical program on Thursday.

The program committee failing in their work, President De Roode had to arrange matters to suit the occasion. He is equal to any emergency, and we had four concerts of excellent piano music, but the singing was something awful. I shall send you the programs as they were given, not as printed, for some of the Cincinnati talent engaged to enlighten our darkness failed to materialize, just as they did last year. They got themselves advertised, all the same (that is all some people want), and if they are satisfied, we Louisvillians certainly are, for home talent has done much better than anything heard from Cincinnati.

Our handsome Mayor, Chas. D. Jacobs, was on hand at half past 9, Wednesday morning, to open the meeting with an address of welcome, but there was no audience, and being an exceedingly busy man he could not wait. About half past 10 President De Roode gave us a speech in which some twentieth century ideas were ably advanced for forming a State music school and sending musical missionaries throughout the State to give concerts in the gay towns of Kentucky, in order to educate, *i. e.*, wean lovers of Little Breches Polka to Liszt, Beethoven and Bach, crushing out the tender strains of

"Oh, them golden slippers!"  
and "White Wings," by the artistic singing of  
"Weiche Wotan weiche!"  
Fleisch des Ringes Fleisch!"

In the discussion that followed it was suggested that parents and pupils had to be educated as to what constituted good music before sending musical missionaries among them. But how to educate and bring dollars into the association did not seem as practical to our president as compelling pupils to pay a dollar into a musical missionary fund. No vote was taken, however, but the idea was left for teachers to think over.

Judging from remarks heard after the meeting the teachers have thought pretty quick, and will squelch the missionary movement. I am sorry, for it would be fun to send Lilli and Paul Kalisch out to Shepherdsville to give something from "Tristan and Isolde."

The policy of all Southwestern cities seems to be of the squelching order. If a really good musician comes among them, musical people do their utmost to handicap him (or her), to keep them from settling in the place, perhaps in order that their own ignorance should not become conspicuous.

But here is the program of Wednesday morning's work:

PROGRAM.	
Toccata, fugue, gavot.....	Bach
Aria.....	Pergolesi
"Love's Sorrow".....	Shelley
Bye-lo-land.....	Dayas
Caprice Espagnol.....	Moszkowski
Album Leaf.....	Kirchner-Foerster
Miniature No. 1.....	Rubinstein
Valse Caprice.....	Miss Neally Stevens.
Souvenirs de Mozart (violin solo).....	D. Allard
Mr. W. R. McQuinn.	

AMERICAN COMPOSITIONS.	
Scherzo Tarantella.....	W. G. Smith
Mouvement à la Pavane.....	Lavallée
Bourée Antique.....	Seebock
Romance.....	Kirchner-Foerster
Danse Phrygienne.....	Tschaikowski
Miss Neally Stevens.	
"Oh, That We Two Were Maying".....	Nevin
Reverie.....	Schira
"The Maids of Cadiz".....	Delibes
Miss Elizabeth Hetlich.	
Hungarian Rhapsody.....	Liszt
Miss Neally Stevens.	

In the afternoon, Madame Eugénie De Roode was the pianist, and Miss Hetlich again sang. This was the program:

Prelude and Fugue.....	Bach-Liszt
Sonata, op. 31, No. 3.....	Beethoven
Willst Du Dein Herz mir Schenken?.....	J. S. Bach
"Die Lotusblume".....	Schumann
Miss E. Hetlich.	
a. Berceuse.....	Chopin.
b. Etude.....	
c. Polonaise.....	Mrs. E. De Roode.
Aria, "Queen of Sheba".....	Gounod
Miss E. Hetlich.	
a. La Fileuse.....	Raff
Impromptu.....	Hillier
Bolero.....	Mrs. E. De Roode.
"The Echo".....	Meyer-Helmond
Miss Hetlich.	
Polonaise in E.....	Liszt
Mrs. E. De Roode.	

Mrs. E. De Roode, "the greatest pianist in New York city," as advertised, certainly gave us some delightful music. In the Bach-Liszt prelude her playing was extremely poetic, very ladylike in technique, with a veiled force and clear enunciation in the fugue. The Chopin etude was phosphorescent; the delicate refinement of the polonaise recalled a dream of Polish court life, shadowy figures moving mistily before us. She plays with finish and graceful suggestiveness in her interpretation.

Why the association should have brought Miss Hetlich from Cincinnati is a mystery. Her method is faulty, tone nasal, enunciation indistinct and phrasing leaving much to be desired. If she knew how to form her tones her singing would be good, for she has a soprano voice of excellent compass, but that unfortunate nasal vibration that seems the end and aim of vocalists in this part of the world was most pronounced.

The gem of the entire meeting, however, was the concert Thursday morning by Mr. Constantine Sternberg, assisted by local talent.

PROGRAM.	
Prelude and fugue in A minor.....	Bach-Liszt
Theme and variations, op. 19.....	Tschaikowski
a. Impromptu, op. 36, F sharp.....	Chopin
b. Valse in D flat.....	
AMERICAN COMPOSERS.	
a. Bourée in A minor.....	G. W. Hunt
b. Impromptu, op. 34.....	Blumenschein
c. Arabesque.....	W. G. Smith
d. Papillon.....	Lavallée
e. "Witches' Dance".....	McDowell
a. Passetemps, op. 58.....	Sternberg
b. "Night Song," op. 56, No. 6.....	
c. "In the Forge," op. 36, No. 3.....	
Scherzo Valse, op. 40.....	Moszkowski
"Midsummer Night's Dream".....	Mendelssohn-Liszt

Notwithstanding that Mr. Sternberg had journeyed early Wednesday

morning to Lafayette, Ind., and played at the convention there in the evening, returning by midnight train to Louisville, he appeared promptly on the concert stage at 10:30. His playing, of course, is above and beyond criticism; ease and grace mark his technique, artistic feeling and thorough musicianly apprehension of the composers whose works he interprets render him a most valuable model for teachers and pupils. His clever apprehension of composers was especially shown in his interpretation of American compositions. Before playing them he gave us a very concise talk as to who their authors were, and where they resided—we felt introduced to them personally, but when he interpreted for us G. W. Hunt's Bourée, and Blumenschein's graceful Impromptu in which the music seems telling us a magic story, and that Arabesque talking lyric of W. G. Smith's, the very elocution of music, requiring a phrasing as delicate as shadow of acacia leaves on sculptured architrave and marble pavement of the Alhambra, the fitting mazy revels of the Papillon of Lavallée and the weird witchery of McDowell's "Witches' Dance," in which we hear footsteps but see no mortal form, where spectres whirl through intricacies deliciously rhythmic, in all these Mr. Sternberg caught the personality of the composer, for he possesses that rare gift of a pianist to play by the magnetism of another's genius, magnified by his own musicianly interpretation.

In the afternoon the program was as follows:

Noveletta in F.....	Schumann
Valse Etude.....	Raff
Mrs. E. De Roode.	
Magic Song.....	Meyer-Helmond
Wanderlied.....	Schumann
Mrs. Constantine Sternberg.	
a. Romance from Concerto.....	Chopin
b. Ballade, G minor.....	Mrs. E. De Roode.
"Ave Maria".....	C. Sternberg
Mrs. Sternberg.	
Nos. 1, 2 of Ballet Music from "Feramors".....	Rubinstein
Mrs. E. De Roode.	
Legende.....	Wienawski
Mr. J. H. Surmann, violin; Professor De Roode, piano.	
a. Sigmund's Love Song.....	Wagner-Brassin
b. Slumber Motive and Magic Fire Scene.....	
from "Die Walküre".....	Strauss-Tausig
"Nachtalter".....	Mrs. E. De Roode.

Mr. and Mrs. Sternberg kindly delayed their departure for an hour in order to fill the place of the absent Cincinnati vocalists. Mrs. Sternberg's contralto, of rare depth and sweetness, was a pleasure to hear. She is a pupil of Mrs. Cappiani, one of New York's most distinguished and successful vocal teachers.

On Friday morning Mrs. De Roode played a request program, and some local talent gave several vocal selections.

The afternoon was devoted to election of officers for the ensuing year, selection of place of meeting, and votes of thanks to everybody who had aided the association. Mr. De Roode was re-elected president, and Lexington chosen as place of meeting. But few teachers of our city have attended these concerts.

We trust the convention has been "pleasant and profitable," but too much concert and too little discussion and interchange of ideas have made the affair monotonous. Such questions as "What's the use of two minor scales?" and "What's the beat in music?" "What's the Zory method?" This latter was sent up from Nashville, but Kentucky failed to reply. Nobody knew "Zory."

The minor scale business mixed up the teachers much, but it will send them to their catechisms of music and so may be of value. The beat in music was misunderstood until someone suggested it was the mental consciousness of the accent in each measure, then the questioner, who insisted he always felt "a throb in his head," appeared to be satisfied. Some remarks on Hebrew music by Mr. G. E. Ensel, of Paducah, and reminiscences of Mendelssohn, by Mr. Kappes, of Maysville, were most interesting, but apart from the piano selections, especially those that introduced American composers to us, the convention has been lacking in interest and information to teachers.

OCTAVIA HENSEL.

—The concert of American compositions, which was to have been given July 4, under the direction of Frank Van Der Stucken, in Paris, takes place next Friday at the Trocadero.

—Among the callers at this office last week were Calix Lavallée, Boston; Gustav Hinrichs, of the New American Opera Company; Jas. H. Howe, the teacher and composer, of De Pauw University, Greencastle, Ind.; Max Lechner, of Indianapolis; Henry F. Kay, Lewiston, Me.; Miss Adele Lewing, the pianist, of Chicago; Albert R. Parsons, the president of the M. T. N. A., and Maurits Leefson, the Philadelphia conductor, who sails for Europe to-day.

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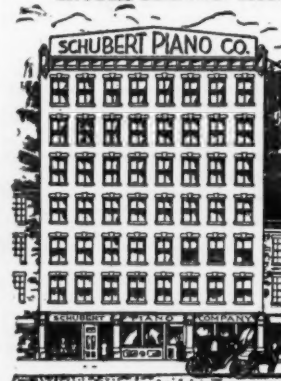
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SWICK has made application to the board of trade at Binghamton, N. Y., to locate his piano factory (?) in that city. The matter was referred to the board at its meeting July 5. We admire the energy of this humbug and fraud, but it will amount to nothing.

WHAT is that we hear from Brooklyn about stencil pianos sold as genuine "Bradbury" instruments in the stores of Brother Smith? We can hardly believe the complaints of the dealers who tell of these things. Mr. F. G. Smith has a piano factory, makes pianos and lots of them, and cannot afford to stencil pianos and sell them as "Bradburys." There is a mistake somewhere.

NOTWITHSTANDING the statement of our esteemed contemporary, THE MUSICAL COURIER of July 3 was not a 40 but a 46 page paper; 44 pages with an inlay of two pages. We are always sorry to be compelled to correct these music trade papers, but it cannot be helped, simply as a matter of record. These things must be kept in their proper shape. The trade is not interested in disputes between editors, but this reply in reference to a mistake had to be made of necessity.

WHY should our advertisers kick, Harry? You say that they intend to deduct the amount of one issue from their bills. They could not do that with you or your brother, for you two intellectual lights of music trade journalism and piano construction have collected everything in advance. But why should our advertisers kick? We have not yet asked them for anything in advance, and when we ask for a settlement of bills due we will arrange things to suit our advertisers and ourselves and not you or your brother, Harry. Keep cool, boys! No use exciting yourself about fictitious conditions—conditions that prevail only in your minds, but not in fact.

THE series of misrepresentations regarding this paper continue to appear in other music trade papers, the latest being a statement that someone is suing us for salary due.

We are not aware of any lawsuit of any nature whatsoever at present pending against this paper; in fact, we believe we would know it if there were such a thing as a lawsuit entered or in progress. There are no salaries due by this paper; everything up to the hour of going to press being paid. All this is nobody's business, and we should never call attention to it were it not for the statements published in other music trade papers, which, it appears, are kind enough to keep the trade misinformed about this paper.

LAST week's MUSICAL COURIER was one of the greatest music and music trade papers ever published. This is the unanimous opinion of all persons whose judgment is valuable and whose opinion is weighty. It also offered conclusive evidence of the effect of the abuse we have suffered from certain sources, and the insane effort made by certain individuals to misrepresent us. Is it not time, after such a demonstration, to respect the opinion of the large number of representative firms who indorse this paper, and to desist from personal attacks upon men who enjoy the confidence of the best part of the trade? Don't you insult them through us when you attack the editors of this paper on imaginative and personal grounds? Is not this a representative paper? It certainly must seem so to men of common sense.

THE firm of piano manufacturers in this city who do not agree with us in our stencil fight say that there are no dealers selling stencil pianos under misrepresentations. Is that so? In the first place, the piano itself is a misrepresentation—a false pretense, telling its own falsehood on its name board. Is the dealer going to jeopardize his trade by telling this to a customer? Of course not. Only when the customer, who happens to be posted by a rival dealer, says something in reference to the stencil does the dealer begin to explain. In case of the unsuspecting customer nothing is said, and the sham piano, the bogus box, is taken on the strength of the dealer's reputation for honesty and veracity, but the piano is a living lie. How is the dealer going to straighten the matter out? He does not. He lets things rest after the piano is delivered. Is that fair? Is that honest? What is a Gem piano? Is there a Gem piano? What is a Swick, a Wing, a National, a New York, a Globe, a Conservatory, a Wagner, a Liszt, a Beethoven, and other pianos? What are they? Frauds or legitimate?

MR. JACK HAYNES, of Newman Brothers' organ fame, has been appointed "General Manager for New England and the Middle States" for the J. M. Starr & Co. piano. We congratulate the firm on having secured the services of so active and capable a representative as Mr. Haynes has proved himself to be in the case of Newman Brothers, and we understand that he has already started well with the Starr piano. Mr. Haynes has just returned from Chicago and Richmond, Ind., and is much gratified at the progress made in the new Newman Brothers' organ factory now in course of construction at the corner of Chicago-ave. and Dix-st., Chicago. The new building will be 104x55, five stories high, will be fitted with the latest machinery, elevators, &c., run by a Corliss engine of 85 horse power, will be light on all sides, and have a capacity of 250 organs per week. It will be occupied about September 1, and Mr. Haynes is feeling happy accordingly, as he now sees that his back orders can be caught up with, and he feels sure of being able to meet the excellent fall trade he anticipates.

—Messrs. Powers and Kimball, of the Emerson Piano Company, Boston, were in town on Saturday in reference to the branch house of the company soon to be opened on Fifth-ave.

—Mr. W. F. Hasse, who during the past eight years has been managing one of the leading firms engaged in the importation of piano covers, will be with Messrs. T. F. Kraemer & Co. after August 31.

### HAVE YOUR PIANOS TUNED.

IT is simply astonishing to note the number of pianos that are out of tune in warerooms in this city. Of course in the violent changes of weather we have been enjoying in the last few days a reasonable excuse may be found for this unfortunate condition of new instruments, the strings of which are yet soft, &c.; but it does not account for the predominating habit of carelessness in this particular, which is prevalent in most of our retail warerooms. There is some excuse, or at least a reason, for this condition of things in small country stores, where a tuner, and generally an incompetent one at that, must be paid so much per instrument, but in large retail showrooms, where tuners are employed by the week to keep the wareroom stock in order, we fail to see why this slackness is allowed. We don't want to appear hypercritical in this matter, nor are we, for it doesn't matter a rap with us if every piano in Christendom is at sixes and sevens, but we should like to call the attention of people conducting the business of selling pianos to the advantages, if not to the necessity, of keeping their exhibition stock in the best possible order.

On one day of last week we visited no less than 14 warerooms, and in each one of these places we tried pianos that were out of tune, some badly so, and some only bad enough to be perceptible to a trained ear. It seems to be the habit to allow pianos in fancy cases, cases above the ordinary styles in design and cost, to deteriorate, when the practice should in simple sense be the reverse of this. If these particular pianos are too elaborate to meet the average custom of a house—if, in other words, they are what are called "shopkeepers"—there should be all the more reason for maintaining them in tiptop order, or else lock them up and let only the wood work speak for itself. Just why this slipshod way of running things is allowed to prevail in our large and small warerooms here we don't really know. We always see tuners about, hammering more or less diligently at a piano; but the general run of the stock is almost always far below a good condition. The fault may lie in the fact that the ordinary salesman doesn't know positively when a piano is in absolutely perfect tune or when it is just a little off, or it may lie in the fact that there are usually two or more salesmen in a wareroom, and that no single one of them is assigned to keep the run of the condition of the stock.

While they will summon a polisher, if a finger mark appears on a case, or a regulator, if an action rattles or is sluggish, still they don't look after this important matter of tuning as it should be looked after. And tuners themselves are proverbially careless and indolent, except in special cases of a piano for concert; possibly because they are overworked, possibly because they are underpaid, but probably because their decision is taken as final and there is no one above them to correct their carelessness or errors.

How many pianos have you in your wareroom now, grand, squares and uprights, new and second hand? Go over them yourself, or let one of your outside tuners or your best factory tuner, or your head salesman, or your factory superintendent, or the editors of this paper, go over your wareroom stock and hear for yourself what condition it is in. You'll probably be surprised. And you'll be surprised, too, if you have 'em all brought up to pitch, to see how much better they'll all sound and how much greater chances your men will stand for making sales.

Try it! It won't take you long; and believe us it is a detail well worth looking after.

—The new building for the branch house of C. Bechstein, the Berlin piano manufacturer, in London, now in course of erection, will be 35x300 feet, extending from No. 40 Wigmore-st. through to Little Welbeck-st. and will be four stories high, the present quarters of the branch being too small to accommodate the trade. Mr. Edwin Bechstein was in London last month.

—The piano manufactured by Weser Brothers is one of those instruments of which its maker can truly say, "Every one who buys one of my pianos gets the full value of his money." Mr. Weser informs us that the capacity of his factory is 40 a week, and he is working full time to fill orders and to prepare a number of new styles, a catalogue of which will be issued to the trade about August 1.



**SOHMER**

The Superiority of the "SOHMER" Pianos is recognized and acknowledged by the highest musical authorities, and the demand for them is as steadily increasing as their merits are becoming more extensively known.

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MANUFACTURERS OF

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The Most Important and Beautiful Invention in the Musical World of the Nineteenth Century.

The Music Trade and Profession are invited to hear and inspect this charming instrument as now manufactured at WORCESTER, MASS., and TORONTO, CANADA.

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NOW IN USE.

## MISUNDERSTANDING WITH HAINES.

IT is reported in a music trade paper that we have a misunderstanding with Messrs. Haines Brothers, and in justice to that firm we shall explain the trouble. We recently visited the new piano factory of the firm, and Mr. Haines, Jr., spent several hours in rapidly showing us through the enormous and magnificent establishment, truly one of the greatest institutions in the piano industry of this country. Not only is the factory building constructed on new and entirely original lines and plans different from anything of its kind in the piano trade, but the arrangement for light, heat, air, machinery, work space, scientific drying and preserving of lumber, and all details affecting piano construction are new and striking for the expert, acquainted, as he must be, with these matters. After showing us all this, we could do no less than compliment Mr. Haines, Jr., on the success of this great venture—and that was our misunderstanding with him.

Now, as to our misunderstanding with Mr. N. J. Haines, Sr. Mr. Haines, of course, was delighted to be able to show an interested person such a complete establishment as the one referred to, bearing his name. He informed us a year ago of his intentions and the lots he had purchased across the Harlem and the plans he had in view for this now nearly completed factory. On the occasion of our recent visit Mr. Haines, Sr., showed us the extent of his real estate investments around and about the factory, extending far up the Southern Boulevard; he also stated that he had erected the new factory and made these investments for the benefit of his sons and successors, who are to follow him in the conduct of his business. "I am too old now," said Mr. Haines, "to get the full benefit of this new enterprise; but my sons will get it, and it is for them to lay out the policy of this new and large field of work which is now offered them." We had a long talk, lasting several hours, going over the whole ground—and that is the extent of our misunderstanding with Mr. Haines, Sr.

If the editors of music trade papers would take care of their own affairs they would not only learn so much definite news regarding our misunderstanding with certain firms, but would also cease misunderstanding themselves.

## VERY LITTLE GRAY MATTER.

THE most comical incident of the recent M. T. N. A. meeting at Philadelphia was the warlike attitude of the redoubtable "Col." Gray, who with the unmitigated "gall" for which he is famous, sent the following letter to the secretary of the convention:

I am greatly surprised that your "Program Committee" has ignored the Philadelphia piano (not a very handsome thing on their part). Especially is this so after your convention at Chicago so kindly accepted the invitation of the Philadelphia delegation to hold their next convention in the City of Brotherly Love. The members and strangers who will meet here will expect from Philadelphia all that is claimed for her greatness. I ask what must be the conclusion? Mr. Wolfram saw the danger and gave the first warning note in his speech at Chicago when he said: "Philadelphia has extensive piano manufacturing establishments. The instruments we build here are equal, if not superior to any in the world." Yet your committee have left the Philadelphia piano out of the program and resort to a subterfuge to excuse their conduct. However much interest the people of Philadelphia may feel in the success of the coming convention they will not overlook the fact that our piano manufacturers have been willfully slighted. Any scheming in the interest of certain makers will sooner or later bring the organization into disrepute. You can now easily understand how humiliating it will be for the piano manufacturers of this city, under such circumstances, to extend the aid intended. I trust you will not fail to call on me during your visit to this city.

What is "the Philadelphia piano?" There are several makers in that town, but which is "the Philadelphia piano?" Surely not the Schomacker! Does "Col." Gray mean that the Schomacker grand with "gold strings" should have been played at the M. T. N. A.? By whom? Who plays it in Philadelphia? Who plays it anywhere else? There are many pianists in Philadelphia, and some of high rank, but which of them plays the Schomacker? Does the "Col." think that in dealing with the program committee he is talking with men who do not know anything of pianos? Nonsense, "Col." people laugh at you for your arrogance in rushing your name into print on such a slender pretext. No artist of repute, and such artists are selected to play at the M. T. N. A., would risk his reputation on the Schomacker piano. Don't be foolish, "Col." And what have you done for the M. T. N. A. that you should consider for a moment that your instrument should or could be used? Do any of the other manufacturers, outside of the maker of "the Philadelphia piano," consider themselves offended that their instruments were not played? Of course not. They are men of sense.

Don't worry your great head, "Col." about the "organization being brought into disrepute." It reminds one of the story of the little dog who sat up all night barking at the moon, but the moon kept right along. You say that anyone "can now easily understand how humiliating it will be for the piano manufacturers of this city, under such circumstances, to extend the aid intended." What amount of aid did you "intend" extending? Are you appropriately humiliated? No one would believe, after reading your letter, that you could ever experience that condition. Now, send \$10 to each of the other trade papers and have them write you up a long article about our uncalled for attack on your Philadelphian cheek, and be sure to make them say that the "Schomacker gold string grand" is better than any of those played at the convention, and that it is used by the leading artists of the world. Do this if you want people to have another laugh at your expense. But if you don't want people to believe that your gray matter has been permanently addled by the July sun, keep your mouth shut and your unwieldy pen still and hire someone to take you out and kick you. Or perhaps you could find someone who would do it for nothing.

## PIANOS AND SO FORTH.

WE have recently heard considerable comment in New England cities and on the part of New England dealers on the possible part that dry goods and furniture firms might take in the retail piano trade in the near future, the occasion being the recent articles on the subject in this paper in reference to the large Brooklyn dry goods firm that has been advertising pianos for sale, and the fact that a dry goods firm in Boston had made application for pianos at a certain factory to have them displayed in their show windows, which, of course, would be a preliminary to their actual display for sale in the wareroom.

Under an outline cut of an upright piano B. A. Atkinson, the Boston furniture dealer, advertises the following in Boston daily papers that circulate throughout New England:

Have recently added an elegant line of PIANOS and ORGANS, which are now being exhibited in our warerooms. This department is in charge of Mr. J. A. Eldridge, a gentleman thoroughly conversant with the business, who devotes his entire time to it, and we respectfully invite intending purchasers to inspect our assortment, guaranteeing liberal discounts from the prices usually quoted on these goods.

CASH OR INSTALLMENTS.

There is no doubt that, in some sections, the retail piano and organ firms are considerably agitated about this matter and are seeking for definite information in the probable future action of manufacturers in reference to the dry goods and furniture houses.

We do not believe much fear need be entertained that the large or influential piano or organ manufacturers would transact business with the dry goods or furniture firms who are known to cut prices on special lines in order to attract trade, and who would, in consequence, not hesitate to slaughter pianos and organs or advertise them at slaughter prices, as the Brooklyn dry goods house did. It would be suicidal on the part of piano and organ manufacturers to enter into any such arrangements. There is only one method through which dry goods, furniture, soda water establishments and patent medicine retailers (for the large dry good houses sell all these and many other things) could get new pianos, and that is by means of the STENCIL.

THE STENCIL is the one avenue open to them, and when they begin to advertise and sell stencil pianos they will begin to do a great favor and render a powerful service to the legitimate piano and organ trade.

The stenciler in the retail piano and organ trade would be driven out of the stencil business by the stencil piano for sale in the dry goods and furniture and clothing and shoe and trimming stores, and the line of demarcation that separates the legitimate from the stencil instruments would then be more firmly drawn than ever. Here in New York there is little danger of large houses going into the stencil business, as there is a law in our Penal Code that makes it a misdemeanor to sell, offer for sale, exhibit for sale or manufacture stencil pianos, and firms who have anything at stake will not go into the stencil business against the law.

But in other States it is different. There they can go into the stencil and then there will be fun. But under existing conditions they will never be able to handle large lines of pianos and organs, as the

manufacturers themselves cannot afford to be identified with firms who simply wish to sell musical instruments to attract trade and bring customers for the large line of goods they handle, and who would therefore advertise the pianos and organs they handle at prices that would damage the reputation of the manufacturers and their product.



—John A. Schenk, pianos and organs, Dayton, Ohio, lost \$500 by fire; fully insured.

—There was a slight fire on the evening of July 3 in the boiler room of the Smith American organ factory, Boston; loss, \$100.

—The Colby Piano Company is increasing its facilities. A new addition to cost \$1,000 is being constructed.—Eric "Herald."

—J. C. Miller, piano and organ dealer, Lincoln, Neb., called here last week; so did J. W. Grinnell, of Grinnell Brothers, Detroit.

—Mr. Sumner, of Woodward & Sumner, the Portland, Me., piano firm, has retired from the business, Mr. Woodward continuing at the same stand.

—H. C. Cole has started a new music store at Verona, N. Y., and as an attraction he will give open air concerts in front of his place of business every Wednesday evening.

—Among patents recently granted we notice the following: To C. G. Conn, for a musical wind instrument....No. 405,395 To C. R. Elias, for a piano touch regulator.....No. 405,405

—I. N. Rice, of the Rice-Hinze Piano Company, of Des Moines, will be in the city to-day (Friday). Those in need of anything in his line will do well to see him. This company is making Iowa pianos for Iowa people.—Sanborn (Ia.) "Journal."

—Mr. David H. Dunham, manager of the Dunham Piano Company, says that their business is very satisfactory. The Dunham piano has been on the market for 55 years, and while the name of Dunham has always been synonymous with conservatism in the piano line, their present modern styles of uprightness are among the attractive ones in the trade, while all who have ever handled the instrument know how it is constructed. At the time when so many younger concerns are using every endeavor to push their goods with all manner of so-called "selling points," it is gratifying to see an old-established piano meeting with such solid success.

—Messrs. Kirsch, King & Co., the piano dealers, are now comfortably situated in their elegant new building at Nos. 141 and 143 Euclid ave., their opening days being Wednesday and Thursday last. The building was designed especially for a piano house and is peculiarly well adapted for the purpose. It is 28x80 feet, with red birch floors, and is provided with a large elevator. The building has a magnificent front and a beautiful, large show window, while paper and wood work are harmoniously matched. The great display of pianos and musical instruments, together with the decorations, wall ornaments, hothouse plants and flowers, adds wonderfully to the beauty of the place. The gentlemen composing the firm are well known and have many friends in the city. Mr. Kirsch is an experienced piano man and has been identified with the business for the past eight years. Mr. King is the contractor and is favorably known by almost every person in the city. These gentlemen will also carry a full and complete line of sheet music and foreign and American musical instruments of every make and description, from a jewsharp up to a fine piano. Hundreds of people visited the new piano house during the past two days.—Cleveland "Plain Dealer."

**FOR SALE**—A well established music business in a thriving Western city of over 40,000 population, and growing rapidly. Small capital required. Full particulars and reasons for selling can be had by addressing "Music Business," care of THE MUSICAL COURIER, 25 East Fourteenth-st., New York.

**TRAVELING MAN WANTED.**—A piano manufacturing business in New York wants a traveling salesman who does not ask for the earth to start with. No man need apply who is in the habit of promising dealers lots of advantages and inducing them to purchase or order goods on the strength of such promises unknown to the manufacturers, to whom the salesman takes good care not to explain. A young man, sober of course, who understands the piano business on the road; who knows the dealers and the trade, the prices and the routes, and to whom it is not necessary to give 10,000 instructions when he starts out, can find a place with an old established piano firm in this city. The application will be kept strictly confidential. Address "Factory," care of THE MUSICAL COURIER, 25 East Fourteenth-st., New York.



## DEALERS REPLY.

## II.

## More Expressions of Opinion on a Trade Convention.

THE large number of letters on the subject of a trade convention, published in this paper of July 3, is supplemented in this issue with the following letters on the same subject:

KOHLER & CHASE, San Francisco, Cal.

"An Old Piano Man's" article does not clearly disclose its object. Reference therein to a "Piano Makers' Board of Trade" and the "combination of piano makers" would justify the inference that the purpose of the communication is to bring about some organization of the piano manufacturers in New York. He, however, concedes that this cannot be done, and refers to frequent failures of plans with this object in view, remote and recent, and dismisses the matter with the conclusion that it is "hardly necessary to again project such a scheme." Yet, after reaching this conclusion he entertains a lingering hope that ultimately "The Piano Board of Trade" may "become an accomplished fact."

As distant observers we know little of the amenities existing among the manufacturers in New York, and we are not in a position to judge whether isolated action is prejudicial to the piano interest or what advantages would accrue from combination of producers. This is pre-eminently an age of combines. We may infer that the absence of combinations and the indisposition to form them would indicate that the piano manufacturers are satisfied with their present prosperity and see no beneficial object in forming a "Board of Trade" or other combination, and we think that until it is apparent to piano manufacturers themselves that greater prosperity than they now enjoy will accrue under combination any outside efforts from dealers or others to bring about a combination would be futile. We incline to the belief that when the manufacturers see the necessity of combination it will result without interference of outsiders and thus end "An Old Piano Man's" solicitude.

As to the suggested convention, or consolidation of middle men and jobbers, we believe that the plan proposed is entirely too comprehensive and impracticable. While there are some features in the music trade which are general, there are particular features which are local. A general convention would only result in a consideration of these general features, but as the local circumstances dictate the policy of most dealers, no general policy could be decided upon which would govern in every locality.

The proposed exhibit of every ramification of piano and organ maker's art would, no doubt, be interesting.

We suggest in contradiction to the statement of the "Old Piano Man" that the dealer does not know the particular features of makes which he does not handle, that every wide awake dealer is fully cognizant of the characteristics of all instruments with which he comes in competition, and thus it is not important to have technical knowledge of such instruments as do not concern him by competition or otherwise; and as far as knowing "what the prevailing styles in designs or woods of cases are," the enterprising manufacturer does not long permit him to remain in ignorance. He is fully advised of every change even before the instruments are ready for market. Dealers, as a rule, do not purchase indiscriminately, but identify themselves with particular instruments. We think few dealers, outside of where the exhibit is to be held, would undertake a several days' journey solely for the purpose of attending an exhibit of instruments that do not especially concern them.

As to the advantages suggested in regard to advertising, credit, installment systems, commission, discount, consignment, agencies and sub-agencies, these could be better considered by local assemblages of dealers. There is, no doubt, in many localities, a full understanding upon many of these points. A dealer's choice is always the course that enables him to exercise all his enterprise and ingenuity in disposing of goods without being trammelled or bound by agreements or conventions. This is the policy on this coast and we dwell in harmony with each other.

MANLY B. RAMOS & CO., Richmond, Va.

In reference to a convention of piano dealers we take pleasure in saying that we are heartily in favor of the proposition. The advancement of the business of the dealer and the manufacturer will be the result. We suggest that while all dealers be invited yet that you personally endeavor to secure the active co-operation of such leading dealers as Mr. D. H. Baldwin, Mr. M. Steinert, Mr. Lyon, Mr. Sam Hamilton, Mr. F. A. North, Mr. John Church and others of like stamp.

Much can be learned from the advice of such men and we are sure the manufacturers will nobly do their part in entertaining the entire trade present at such a gathering. As to the business before such a convention, the assembled body will alone be the proper judge. With the best men in the trade in charge of affairs the convention will necessarily attract to itself the attention and respect of the country—

the petty jealousies of rival small dealers to the contrary notwithstanding.

BARTLETT BROS. & CLARK, Los Angeles, Cal.

We say "A Trade Convention" by all means. We believe it will be fraught with good, for manufacturers will be spurred by the competition of exhibit and as your correspondent states, some of the piano cases might be improved. The dealer will gain knowledge of what there is in our great piano world and the consumer be benefited by the comparison of ideas, carried out in various ways.

W. F. GRAVES, Castile, N. Y.

First. All trusts and combinations are conspiracies and robberies against everybody not in that combination.

One business being combined in a trust makes it necessary for others in self protection to do the same, and this makes it necessary for each and every business to combine to put prices of what each has to sell higher and higher to get even or ahead of every other trust that ask extortionate prices for what others have to buy of them, and all this makes it absolutely necessary for labor to combine and force high the price of labor to equal the trusts.

All such trusts and combinations are conspiracies and robberies, revolutionary, and should be made high crimes, punished by penalties that would abolish all combinations of men against their fellow men in this nation and leave the prices of all things to be regulated by competition, supply and demand.

J. E. SIMS, Albert Lea, Minn.

A convention of music dealers, as suggested, would certainly be a great benefit to them in many ways. It is an established fact that mutual co-operation in any line of trade results to the advantage of those concerned. Dealers would have better facilities for making purchases, and they would gain valuable information by an exchange of ideas, in regard to various phases of the business.

JOHN J. HERRLE, Houston, Tex.

The advantages to be gained by a trade convention will no doubt be of great benefit to piano manufacturers as well as to all dealers in the line. Different experiences when compared will at once dictate the best and proper course for future guidance. Dangerous and unhealthy precedents, which are now the rule and have already proved disastrous to many, will be supplemented by a new and unanimously adopted course, and set aside many existing evils generated and practiced by over ambitious and selfish individuals, whose only aim it would appear to be to down and crush out anyone who would dare expect an equal showing with them in business done in the legitimate way. I fully indorse and will assist to the extent that I can any movement set on foot with the object as explained in the article signed "An Old Piano Man."

W. J. LASHIER, Rome, N. Y.

I am in favor of a "Trade Convention," and would be pleased to meet such, as I believe it would be an advantage to all music dealers.

W. J. SHILLITO, Junction City, Kan.

I think a "Trade Convention" would be a great benefit to the music trade and I am in hopes that the day is not far distant when such convention will be held.

TAYLOR'S MUSIC HOUSE, Springfield, Mass.

I think that "An Old Piano Man" has struck it just about right. I have often said and wished that something of this kind could be started, for we small dealers could tell much better what pianos to handle if we could only see the different ones together and compare them.

Hope that you will push the matter through.

J. P. WIESEL, Cumberland, Md.

The suggestion to hold an annual trade convention meets with my hearty concurrence, and if carried out according to the plan proposed it cannot fail to be of incalculable benefit to the music trade, as well as a source of instruction and pleasure to the music loving public.

I wish the scheme a speedy consummation.

PHILLIPS & CREW, Atlanta, Ga.

Yes, we are in favor of a convention of piano and organ manufacturers and dealers, and we believe a display of the instruments during the meeting will be a benefit to us all.

There are evils that the Stationers' and Paper Makers' Board of Trade protect themselves against by harmonious co-operation that we know would raise the credit of the honest dealer and sift out many of the kind that do discredit to the trade.

A. B. SEAVEY, Saco, Me.

The suggestion of a "Trade Convention" is a good one and cannot help but bring good results, and it is to be hoped that a "Trade Convention" may be brought about the coming fall.

MAX MEYER & BROTHER, Omaha, Neb.

We wish to be recorded as strongly in favor of the plan of a "Trade Convention," and think that something of the kind would be of great value to the entire trade if properly

managed. We hope you may succeed in the course taken and shall have our hearty co-operation.

WM. F. REXFORD, Lancaster, Pa.

I think a Trade Convention would help both manufacturer and dealer to become better acquainted with each other with mutual benefit.

THE H. M. BRAINARD COMPANY, Cleveland, Ohio.

We, the H. M. Brainard Company, consider your plan a wise one, and would be glad to have our company represented in such convention.

R. C. BOLLINGER, Ft. Smith, Ark.

I heartily indorse every word as stated by "An Old Piano Man" in your issue of 5th inst. Should a Trade Convention be had I certainly would attend it, as I think it would be interesting and beneficial for all dealers.

HALL & BROTHER, Emporia, Kan.

We indorse it fully and will do all we can to bring about such an object, believing that good would come out of such a convention for all parties interested.

We are 20 years in the business, but that does not prevent us from learning many things we would like to know and could learn by attending such a convention and becoming personally acquainted with others interested in the same business; and should such a convention be called, whether on the plan of an "Old Piano Man," or otherwise, we shall certainly make it a point to attend.

J. H. LAMB, Greenfield, Mass.

In regard to a trade convention would say, I think it a good suggestion and hope it will be carried out and a convention will be held, and if held I think I know of one that will be there to gain more knowledge in regard to the music business. Hope it will prove a success.

J. F. JONES & CO., San Antonio, Tex.

We think the plan proposed by "An Old Piano Man" in THE MUSICAL COURIER of June 5 a good one.

We would add that we think it would be well to have the instruments displayed without any name on them.

In a convention of this kind we would not object to the vote of the members on the first, second, third, &c., grades of the different makes. However, this would not suit some of the piano makers.

## Brief History of the Piano Trade

IN

## Columbus, Ohio.

*A Veritable Kaleidoscope, More Changes than in Any Other City Double Its Size. Very Little Individual Success, Columbus, Itself a Poor Customer, Made Worse by Deplorable Methods, by so-called "Hustlers," Who Sell Pianos at Suicidal Prices and Conditions, "for Glory" or to "Raise the Wind," Want of Business Tact. An Early Bird—In Caught. The Damnable Stencil. Quoting Confidential Prices on Other's Goods.*

THERE are very few bright spots on the Columbus music trade horizon; its history is overwhelmingly overshadowed by failure and want of success. Let us begin with:

JOHN SELTZER, who did at one time a successful business, but failed in about 1878 and never tried it again.

JOSEPH HARRIS did a successful business during Seltzer's time, but failing health and careless management during his sickness drove him out and he has for some time kept a boarding house.

THEO. H. SCHNEIDER was a contemporary of the above, but the forcible closing out of the two and the damaging influence of such a misfortune caused him to suffer considerably. He became last fall the manager of D. H. Baldwin & Co.'s branch house. This was at a time when a regular boycott was instituted by Columbus against Cincinnati. Hence the want of business could not be placed before the doors of Mr. Schneider. The Baldwins lately engaged Mr. Early; no doubt thereby hoping to get hold of the Columbus trade.

C. H. WALKER is the shining light. He was a shrewd business man, made piles of money, got good prices, refused installment business and retired a rich man. Toward the close of his business he took in Mr. Loren as partner. He also discontinued with Mr. Walker and is now practicing law in this city.

Mr. W. H. GRUBBS was a contemporary of Mr. Walker. He is still in the field. Conservative in methods, he is not fussy (sometimes misnamed "hustling"). He has never been accused of selling for "spite" or for "glory," and though well posted in prices, has never been known to divulge prices on other's goods. In consequence of all this Mr. Grubbs is now on top and will very likely stay there, as he has a large, lucrative business.

The partnership of GRUBBS & EARLY, formed a few years ago, did not last long, Mr. Early starting for himself, to be swallowed up a fortnight ago by D. H. Baldwin & Co. Mr. Early is severely criticised for demoralizing trade, selling

for glory, betraying confidential prices, unnecessarily running down goods, even goods which he handled while formerly with Baldwin's, and which he must now praise again. Hence Mr. Early, who in his old age steps down from proprietor to salesman, has not the sympathy of the trade. There is only one kind of "hustling" which pays, namely, the one with a profit.

WILLIAMSON, who had been with Walker, succeeded him, but stencil goods soon pushed him out, and we learn he gladly left this barren field to rest his weary bones on a new patent bed spring.

The COLUMBUS MUSIC COMPANY handled the Colby & Duncan piano and lasted only five months.

In small goods, after Harris' failure, P. G. HULL followed him. He had fair business, but sold out to J. C. WELTON. The latter has tried to sell for some time, and at last sold to Mr. Henham not long ago.

B. E. VANCE, who bought Williamson's small goods, worried along for years and lost money, though a well posted man. Finally he sold to Mr. Geo. Koch. He, after his consolidation with Mr. Early in small goods, formed a partnership with Mr. Stettner, taking Mr. Early's as well as Baldwin's small goods under the firm, KOCH & STETTNER.

The THEO. WOLFRAM COMPANY came here last fall. After looking over the field they began to draw almost entirely on their old territory, with Columbus for headquarters. Had they depended on Columbus they would not have covered their expenses.

The present firms, according to age, stand:

W. H. Grubbs.

Theo. Wolfram Company.

D. H. Baldwin & Co.

Koch & Stettner (small goods).

The business of the first two, judging from goods received at Columbus depots, has been good, and as the business rules of the Baldwins are well known, their business, under the cool management of Mr. Schneider, will, no doubt, make a good showing, though no combination will alter the feeling against Cincinnati; time only will do this.

Looking over the field it must be observed that the music business never had a better outlook, and there is every prospect of the business remaining unchanged for some time.

It was high time! No city (excepting, probably, Cleveland) has witnessed such demoralization as Columbus. Not only the rottenest stencils have had full sway, but in order to "raise the wind," pianos have been absolutely slaughtered in prices. It is not difficult to say who had to foot the bill. But, to be consistent, the rankest shyder stencil has been sold higher than a first-class baby grand!

Columbus itself has been overestimated. It is a rich town, but the wealth is in the hands of the few. The middle class—the stronghold of the piano business—is sadly in the minority, or taxed beyond endurance, if they are unfortunate enough to own real estate.

When a music dealer does not figure on the cost of selling a piano or organ he gets left in the end. Columbus has seen the foulest cases of "feeling Tom, Dick and Harry," "selling anything or any make the purchaser may want," placing on opposition goods a ridiculously low figure, so they can come in by dosing the confiding sucker with a stencil shyder, which hides its real name in shame.

The music business, as a rule, has not been run on business principles. USCO.

### That Behr Grand.

THERE has been but one opinion expressed about the Behr grand recently played in concerts, and that opinion comes from numerous professional musicians and pianists and critics, all of whom, with one voice, proclaim that the Behr grand is one of the greatest additions to the list of grand pianos seeking honors on the concert stage that has come into notice of late years. The unanimity of opinion is no less remarkable than the enthusiasm shown by the people who play the Behr grand. They are simply charmed and

delighted by the touch, which is marvelous in the estimation of some of the leading professional pianists. If ever a piano has made a profound impression it is this Behr grand, with its patented action, from which results its most remarkable touch.

### Farrand & Votey Courtesy.

IN the report of the proceedings of the Michigan Music Teachers' Association, published in the Detroit "Tribune," we find the following:

The convention having accepted an invitation to visit the Farrand & Votey organ works, leaving at 11:30, it was decided to suspend the rules and have the executive committee appoint a committee of three to represent the association at the national convention, instead of waiting to elect to representatives. At 11:30, after voting thanks to the outgoing president of the association, the citizens, mayor and common council of Detroit, Hon. William V. Moore, the Church of Our Father, the newspapers and everyone who had helped to make the convention a success, the business session closed.

Upon leaving the church about 130 of those present were placed in 27 carriages by the committee in charge, Messrs. William R. Farrand, Fred. Robinson, Fred. L. Abel and James Vaughan. The carriages quickly drove out to the Woodward-ave. railway crossing, where a special train of three cars awaited the party. In a few minutes the train arrived at the Farrand & Votey organ works on the corner of the railroad and Twelfth-st. The cars were switched under an arch of greens, bearing the inscription "Welcome M. M. T. A.," right up to the platform of the factory. Arrived here the party were met by the reception committee, consisting of Mr. and Mrs. Edwin S. Votey, Mr. and Mrs. R. Farrand, Mrs. Walter Haywood, Mrs. Charles A. Strellinger and Mrs. Jared W. Finney.

After a few minutes spent in social chat and gossip, the whole party made a partial inspection of the factory. The hum of the machinery, the screech of rip saws cutting through black walnut, the scroll saw work and the finishing and varnishing departments were all extremely interesting. The systematic work and the cleanliness of the whole place were noted. But the thing which attracted the most attention was an automatic saw filer, pegging away at saws by the hour without making any noise, the whole thing being run by machinery. Then the storerooms were visited and Charles E. Platt, of the conservatory, entertained the guests with an impromptu solo on a double bank electrical organ.

It was with a good deal of difficulty that the party could be induced to leave the organ and partake of a pleasant lunch furnished by Mallory. After lunch the whole party were photographed in a group on a temporary grand stand. Then an alarm of fire was struck, so as to show the guests that the employees could have a stream of water on the building in 30 seconds.

On motion of a dozen of the party a hearty vote of thanks was tendered the firm, after which the crowd again took the special train and returned home, reaching downtown about 2:30 o'clock. They were all delighted with the trip and were loud in their praises of the courtesies shown them.

### Chicago Can Make 'Em.

THIS is the headline of an article in the Chicago "Herald" on the subject of the piano industry in that city. Among other things it says:

A well-known piano dealer in Chicago, in conversation with a reporter for the "Herald" a few days ago, declared that superior instruments could be secured only from Eastern factories. Inquiries elsewhere, however, brought the fact to light that all the good pianos in the West do not hail from either New York or Boston. It was found that about 5,000 pianos per year are now made in Chicago, that millions of dollars are already invested in the business, and that slowly, but surely, Chicago is forging ahead to the very front rank among the piano making cities of the world. There are three large firms in this town, besides a few smaller ones, that are now turning out pianos that will easily rank with the very best made anywhere. Way out on Blue Island-ave., west of McCormick's works, on Rockwell and Twenty-sixth streets, as extensive a piano manufactory is located, as is to be found anywhere west of the Alleghenies. It is W. W. Kimball Company's factory, with an invested capital of \$1,400,000, some 200 hands employed and a pay roll that runs up high in the thousands every week. The establishment is quite young, having been started a year and a half ago, but 45 pianos a week are now turned out there, and it is expected to soon bring it up to its full capacity of 100 per week, when it will rival the largest piano factories in America.

W. H. Bush & Co., whose offices are at 243 Chicago-ave., and whose factory has a surface space of 27,000 square feet, are another rapidly rising Chicago piano manufacturing firm. They turn out about 20 pianos per week, and will sell this year 1,200 of them, ranging between \$250 and \$500 in price.

C. A. Smith & Co., on Superior-st., are the third large firm of this kind. Their capacity is just about as large as that of

Bush & Co., and they are now turning out 20 pianos per week.

None of these three firms makes "stencil" pianos. They make the genuine, honest article, the piano pure and simple—an instrument to play on, not merely to sell. "A few years ago," said the bookkeeper at W. H. Bush & Co.'s, "no pianos, and hardly any organs, were made in this city. People had—and a good many of them have still—the idea that the name of New York had to be on a piano if it was to be any good. They are now gradually getting over that idea. Chicago is to-day the largest organ manufacturing centre in the world, and as a piano making town it will soon rival New York. There is no earthly reason why it shouldn't be the case. We get as good mechanics here as they have in New York, provided we pay them as high or higher wages. And in every other respect our facilities for manufacturing pianos are as good or better than in New York. John Gerts, a member of this firm, has been a practical piano maker for twenty-seven years, and with such a man to direct the energies of the workmen there is no such word as fail in our dictionary.

Certain portions of the material that go to make up a piano are not made by our local factories "on the spot," but are purchased from makers that have a specialty in one line or other. Thus the "action" is taken from Wessell, Nickel & Gross, who are held to be the best in this line, or from some inferior makers. It is similar with the keyboards and some other portions.

The article then goes on and gives a general idea of the process of piano construction. A special point, it will be seen, is made against the "stencil."

### Won't Be Bulldozed.

ALTHOUGH a donator to the "Fourth of July Fund," I took no part in the merchants' exhibition or display parade, from the fact that I expected to be and would have been in Milwaukee before this, only for the malicious prosecution of being arrested the third time on the charge of being a transient or tramp merchant, after having lived here with my entire family the greater portion of one year, a voter and citizen of Cedar Rapids, and long after the goods had been assessed by the county assessor, not only their full value, but twice their full value, per my own request (as I wished to pay twice the taxes of the other music men in town), and after having been detained here since last Friday, and a week over my time, in order to defend myself against this last piece of cussedness, which trial was held yesterday, and in which Judge Stoneman found there was no cause for such complaint or arrest.

It is plain to every thinking citizen of this place that malice is back of this, and when the next grand jury sits I shall return here and hold the guilty parties responsible. They are "bulldozing" the wrong man.

I shall stay here the balance of this week and try to close out the remainder of my stock, although at cost, and then go; but when the proper time comes, I shall return here and take care of this persecution, "wheel within a wheel."—A. A. FISHER.—Cedar Rapids "Evening Gazette."

—Says the Pittsfield (Mass.) "Morning Call" in reference to a new customer in the piano line: J. F. Briggs, of North Adams, has started a music store in the American House annex, and his record doesn't seem to be such as the other dealers would care to compete with. On April 29 last he was in the district court in North Adams for non-support of his wife, who supports herself now by working in a shoe shop up there. December 30, 1885, he was sent to the house of correction for larceny, and he has some creditors here who would like to have him settle.

### GERMAN PIANOS.

A Manufacturer, of Stuttgart (Germany), doing a large export trade in first-class Pianos which have stood the test in all climates, desires to establish Agencies in the United States. Sample instrument shown and correspondence solicited by

OTTO VOGEL, 9 Murray Street, New York.

ESTABLISHED IN 1851.

**VOSE & SONS PIANOS**  
ARE UNIVERSAL FAVORITES.

**PAUL G. MEHLIN & SONS,**  
MANUFACTURERS OF Grand and Upright Grand Pianos  
OF THE VERY HIGHEST GRADE.

FACTORY AND WAREHOUSES: Nos. 461, 463, 465, 467 WEST 40TH STREET, CORNER TENTH AVENUE, NEW YORK.

They Bewilder Competitors and  
Delight Customers.

RELIABLE AGENTS WANTED.

**VOSE & SONS PIANO CO.,**  
170 Tremont St., Boston, Mass.

CONTAINING THE FOLLOWING  
PATENTED IMPROVEMENTS: +  
Patent Grand Plate,  
Grand Fall Board,  
Piano Muffler,  
Harmonic Scale,  
Bessemer Steel Action Frame,  
Endwood Bridge,  
Touch Regulator,  
Finger Guard  
AND  
IMPROVED CYLINDER TOP.



# WEBER, WEBER

*Grand, Square and Upright*

# PIANOS

WAREHOUSES:

Fifth Ave., cor. of W. Sixteenth St.,  
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MANUFACTORIES:

121, 123, 125, 127 Seventh Avenue,  
 147, 149, 151, 153, 155, 157, 159, 161, 163, 165 West 17th Street,  
 NEW YORK.

BRANCH:

WEBER MUSIC HALL, Wabash Ave., corner Jackson St., CHICAGO.

## ZEITZER & WINKELMANN

### PIANOS,

BRAUNSHWEIG, GERMANY,

Uprights and Grands.

AMERICAN SYSTEM OF CONSTRUCTION. CHEAP PRICES AND  
 BEST WORKMANSHIP.

## CHASE

### BROTHERS' PIANOS

WITH THE  
 CHASE PATENT SOUNDING BOARDS  
 Are Unrivalled for Pure Quality of Tone.  
 Catalogues and Price to the Trade Furnished on  
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FACTORY, 61, 63, 65, 67, 69, 71 FRONT ST.  
 OFFICE AND SALESROOM, 92 MONROE ST.  
 GRAND RAPIDS, MICH.

ESTABLISHED 1853.



**SYLVESTER TOWER.**  
 MANUFACTURER OF  
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 GRAND, SQUARE & UPRIGHT  
 PIANO FORTE ACTION.  
 131 to 147 BROADWAY,  
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THE MANUFACTURE OF  
**LYONITE & CELLULOID PENS**  
 A SPECIALTY

BUT ONE GRADE AND THAT THE HIGHEST.

# FRANCIS BACON

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# PIANOS

ESTABLISHED 1789

GRAND AND UPRIGHT PIANOS.

Received Highest Award at U. S. Centennial Exhibition, 1876, for Strength and Evenness of  
 Tone, Pleasant Touch and Smooth Finish.

WAREHOUSES and FACTORY: 19 and 21 W. 22d St., near Fifth Ave., NEW YORK.

## THE COLBY PIANO CO.,

— MANUFACTURERS OF —

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## NEWMAN BROS.' ORGANS,

38 &amp; 40 South Canal St., Chicago, Ill.

THE PATENT PIPE SWELL

Produces finer Crescendos than can be obtained in any other organ  
 in the market.

JACK HAYNES, General Manager for the New England, Middle  
 and Southern States, also the Continent of Europe.

Dealers who are in the City should visit the New York Warehouses  
 and examine these organs.

JACK HAYNES, 24 Union Square, New York.



## WILCOX AND WHITE

### ORGAN COMPANY

MERIDEN, CT., U. S. A.

THE STRONGEST  
 COMBINATION OF  
 CAPITAL, MECHANICAL  
 SKILL  
 AND EXPERIENCE OF  
 ANY ORGAN COMPANY  
 IN THE WORLD.  
 ORGANS  
 UNEQUALLED FOR  
 RAPIDITY OF ACTION  
 VOLUME AND SWEETNESS  
 OF TONE  
 SEND FOR A  
 CATALOGUE

## C. A. SMITH & CO.

WHOLESALE MANUFACTURERS

## Upright Pianos.

OFFICE AND FACTORY:

149 and 151 Superior Street,  
 CHICAGO.

GOOD AGENTS WANTED



**BRADBURY'S PIANOS.**

MANUFACTURED BY  
 F. G. SMITH, JR.  
 125 to 135 Raymond St.,  
 BROOKLYN, N. Y.

CHICAGO, ILL.,  
 310 State Street,  
 Address all New York communications to the Manufacturer,  
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BRADBURY MUSIC HALL,  
 290 & 292 Fulton St.,  
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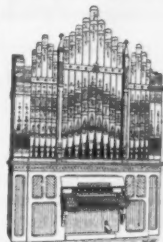
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Formerly HENRY ERBEN &amp; CO.,

ESTABLISHED 1824,

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260 and 262 West 28th St., New York,  
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## KRAKAUER BROS.



MANUFACTURERS OF FINE GRADE

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WAREHOUSES:

40 Union Square, New York.

FACTORY: 729 AND 731 FIRST AVE.

## JAMES BELLAK.

1129 Chestnut Street,  
 PHILADELPHIA, PA.

## CHICAGO.

## Latest from Our Chicago Representative.

CHICAGO OFFICE MUSICAL COURIER,  
216 STATE-ST.,  
CHICAGO, July 6, 1889.

THE midsummer dullness is upon us, and not only is business suffering, but there is an utter dearth of items which would be of interest to our readers.

Elgin Piano and Organ Company at Elgin; capital stock, \$10,000; for dealing in musical instruments and merchandise; incorporators, H. H. Denison, August Pfing, and V. F. Neilson.

The above is the latest incorporation. Mr. Denison has an excellent reputation and a fine credit, and has represented the Weber piano in Elgin for a number of years. This present move is looked upon in Chicago as preparatory to his disposing of his interests in Elgin with a view to locating further West.

Mr. Hinkley, of Hinkley & Co., has left the piano and is now engaged in the commission business. Mr. R. R. Trench, the partner, is still running the business and representing the Wegman piano at the same location, corner of Wabash-ave. and Van Buren-st.

Mr. C. F. Ackhoff, formerly with the Sterling Company, has engaged with the Whitney & Holmes Company, of Quincy, Ill.

The wholesale department of the Sterling Company will be carried on from their home office at Derby, Conn. Messrs. Steger & Co., of this city, have always an excellent stock of the Sterling goods on hand, however, where those parties who wish to examine them can do so and where the goods can be obtained either at wholesale or retail in such territory as has not already a representative.

Messrs. Newell & Ansley, the proprietors of the piano sharp manufactory of St. Joseph, Mich., are, we hear, very busy. They have a method of staining ordinary wood and do not use ebony. We do not think that they can have any long continued success with such a substitution.

Mr. George F. Rosche is in want of a piano to push as a leading instrument; he has a very nice wareroom on Wabash-ave., just south of Van Buren-st.

Mr. Thomas Floyd-Jones reports business as exceedingly brisk, with difficulty to fill orders, and is looking forward to the time when the new Haines factory shall be in full running order.

Mr. George P. Bent is going East for a three weeks' vacation, but may combine a little business with pleasure. It is quite certain that he will at no distant day, as indicated in THE MUSICAL COURIER, become a piano manufacturer.

There is a rumor that the Chicago Cottage Organ Company will also enter into the same field of industry.

Mr. W. A. Dodge, late with the Story & Clark Organ Company, and formerly with the Estey & Camp house, in St. Louis, will assume an important position with Messrs. Estey & Camp again. Those who know Mr. Dodge will be glad to know that the arrangement is completed to both parties' satisfaction.

## Trade in Philadelphia.

TRADE in Philadelphia is dull. It's just the time of year when it is expected to be dull, but this year it is unexpectedly dull. There is so little activity that the dealers have a chance to look about them and see in how far the general depression can be overcome, and we are informed that to that end a general meeting of the trade is to be called some time this week, or as soon as the disturbing effects of the M. T. N. A. Convention shall have died away. It is proposed that a mutual agreement be entered into, governing installment sales, as to the lowest amount to be charged per month, &c., that some limit be reached in the payment of commissions, &c., and that a general "black list" be prepared for protection against irresponsible purchasers and dishonest retail salesmen. If such a meeting can be held and a "combine" effected which will live up to the letter of their agreement it will be the first time within our knowledge that such a scheme has been successful. In all previous attempts at concerted action in music trade circles there have been some one or two members of the trade who would hold back and reap the benefit of such custom as was excluded by the organization.

There is always a lack of confidence in each other manifested in every attempted consolidation in the piano and organ trade, which not only causes some firms to refuse to enter into a mutual agreement with their competitors, but leads the actual participants in a combined movement to lose faith and to break away and transact their individual business in the manner which they think will best serve their own ends. Therefore, if such a combination shall be effected in Philadelphia, and it shall hold together and battle for the common good of all concerned, it will prove a novelty in music trade movements and will be an additional incentive for such concerted action in other cities. We should like very much to see such a utopian condition of trade affairs in the quiet city of Brotherly Love.

## W. F. Boothe &amp; Co.

Among the foremost piano and organ houses in this city of music stores the first to attract the attention of a visitor is the

house of Messrs. W. F. Boothe & Co. Their warerooms are beyond all doubt the handsomest and best appointed in Philadelphia, and stand out prominently among the attractive and elaborate display rooms in the United States. The firm is as yet a young one; still, within the short time that they have entered the Philadelphia trade they have forged rapidly to the fore by their enterprise and push, and, judging from the conversation of Mr. Boothe and Mr. Owens, they intend to maintain their position and to lead all of their competitors in the fall. In their superbly arranged room there are displayed the latest styles of Weber, Hallet & Davis, Briggs and J. M. Starr & Co. pianos, and the Story & Clark and Dyer & Hughes organs. The Weber and Hallet & Davis pianos have never been better represented and more actively pushed than they are by W. F. Boothe & Co., and the results so far have exceeded the anticipations of all concerned. Mr. Boothe speaks in the most glowing terms of the new styles in cases of the Story & Clark organ, and reports that, despite the general depression in business, his sales in all departments have exceeded, within the last fortnight, those of any like period since the establishment of his house. Mr. Boothe says that his affairs are in a most excellent financial condition, and he expects that in the fall he will be able to surpass any of his former brilliant successes.

## Blasius &amp; Sons.

With the single exception of Mr. F. G. Smith in his Brooklyn ventures, there is no concern which has so many separate stores in a single city as Messrs. Blasius & Sons. On Chestnut-st., between Eleventh and Twelfth streets, they have no less than three distinct establishments, occupying four buildings in all, besides their store in Arch-st. In the magnitude of their business in Philadelphia and the surrounding towns they probably surpass all competitors. They have represented the Steinway piano in their territory for many years and handle besides that the Blasius, Albrecht, Vose, Pease and Weser. In addition, they carry a stock of cheap pianos made for them in the East, which they have stenciled "Our Ideal: made for Blasius & Sons," which thus do not bear any deception on their face and consequently are not to be classed among stencil fraud pianos. If all dealers would be honest and straightforward enough to come boldly out and have their low grade or stenciled pianos plainly labeled, as Blasius & Sons do, "Made for So and So," there would be no cause for complaint of stencil fraud instruments. Since the agitation of the stencil question by THE MUSICAL COURIER a number of large firms throughout the country, such as Blasius & Sons, D. H. Baldwin & Co., Mellor & Hoene, Wm. Rohlfing & Co. and others, have seen it to their business advantage to add the words "made for" them to the name on their stenciled pianos, which at once eliminates the element of deception from the article and renders it a legitimate instrument that a customer buys with his eyes wide open and with a plain opportunity to know what he is purchasing. Messrs. Blasius & Sons in their organ department control the agencies of the Packard, Clough & Warren, Weaver, Chicago and Waterloo organs and probably handle the largest organ trade in Eastern Pennsylvania. Aside from their business as dealers, this enterprising firm are manufacturers of pianos to no small extent, supplying their main stores and their branches with the Blasius and Albrecht uprights, which they make in their own factory. The Blasius is a well made medium grade instrument, while the Albrecht, while good, is of a cheaper grade.

## C. W. Kennedy &amp; Co.

Speaking of Blasius reminds one naturally of the firm of C. W. Kennedy & Co. and their large and handsomely appointed warerooms, in which will be found an extensive stock of Sohmer pianos, the agency of which Messrs. Kennedy & Co. have recently secured, taking it from Blasius & Sons, who had controlled it for a long time. Messrs. Kennedy & Co. have but recently come into possession of their new quarters at No. 1318 Chestnut-st., and besides the Sohmer piano there may be found there the Hazelton, James & Holmstrom, Baus, C. A. Smith, Nilsson and Stuyvesant pianos and a particularly fine line of Farrand & Votey organs. The transfer of the Sohmer agency has created a considerable stir in the Philadelphia trade, and the general opinion prevails that it will be forced into the strongest competition with the other first rank instruments in the market, and that Messrs. Kennedy & Co. have exhibited their good business judgment in securing the local control of a piano which they can conscientiously and successfully push as their leader. They say that they are already much gratified with the results of their new move, both in their location and agencies, and they speak in the highest terms of the Sohmer grand, which will be heard in some of the leading concerts of next winter in the Quaker City. Mr. Kennedy has the good fortune to have surrounded himself with an exceptionally capable corps of assistants, and when business again resumes its normal condition we expect frequently to record his successes with the Sohmer and his other lines of goods.

## W. D. Dutton &amp; Co.

It is a positive pleasure to visit a piano wareroom where every instrument displayed for sale is in perfect condition as to tune, tone and touch. The younger Mr. Dutton is among the best posted men in the trade in the science of tone production and piano construction, and he never allows an instrument to stand on the floor of his warerooms that is not in a condition to be played upon at a concert to show its best qualities. Because of his practical knowledge Mr. Dutton was

among the first to appreciate the Hardman pianos, and from the time that he first began to boom that instrument in Philadelphia he has met with unqualified success. The Hardman is now to be found in the houses of the leading citizens of Philadelphia, and it has of course fully confirmed Mr. Dutton's judgment of its excellences. Like all progressive piano men, Mr. Dutton has investigated the question of foreign pianos, and the result is that there may be found in his warerooms and among his customers many fine specimens of the Blüthner grand.

## Wm. G. Fischer &amp; Co.

In the extensive store of Wm. G. Fischer & Co. there may be found at all times an unequaled exhibition of Decker Brothers, Haines Brothers and Mason & Hamlin pianos and Mason & Hamlin organs. Mr. Fischer showed more interest than any other member of the Philadelphia trade in the M. T. N. A. meeting, by circulating a pamphlet containing his advertisement exclusively, together with the programs of the concerts and other matters of interest to visitors to the city.

## F. A. North &amp; Co.

Another Philadelphia concern that is interested in the manufacture of pianos is Messrs. F. A. North & Co., who are the chief owners of the stock of the Lester Piano Company, an institution that turns out an excellent upright of the medium grade, which has met with such success on the market that the factory is now running full time and is still unable to keep up with orders. At North's there may be found an abundant stock of the Conover Brothers piano, which has made and maintains a reputation of the highest rank in that city. The Knabe piano is also controlled by them. The firm have recently taken the agency of the New England piano, and they handle also the Wilcox & White organs in large numbers.

## Behr Brothers &amp; Co.

If ever there was an instance offered to manufacturers of the advisability of opening direct branches in large cities for putting their goods directly on the retail market, it can be found in the success of the Behr Brothers & Co.'s branch, under the capable management of Mr. W. J. Fleming. Extensive alterations are now in progress in their Chestnut-st. building, which will give them another floor for display and which their growing business has made a necessary addition.

## C. J. Heppe &amp; Son.

Among the live, pushing houses of Philadelphia, the firm of C. J. Heppe & Son stand easily in the front. They sell chiefly the Steck, Lindeman and Smith American pianos and the Smith American organs. They also control the sale of the Æolian organs and the Electric pianos, and say that their business is very good for this dull time of year.

## James Bellak.

Mr. James Bellak, who is too well and widely known to need any comment, continues to handle the Chickering, Gabler, Emerson, Sterling and Kimball pianos and the Burdett, Peloubet, Sterling and Belmont organs.

## Jas. G. Ramsdell.

Mr. James G. Ramsdell, who controls the agencies for the Kroeger, Ivers & Pond and Hallett & Cumston pianos and the Taber and New England organs, reports his trade as fair and speaks particularly highly of the Ivers & Pond uprights.

## Geo. E. Dearborn.

Mr. George E. Dearborn, who commenced the piano business in Philadelphia by buying several of the piano exhibits at the Centennial, continues to handle the A. B. Chase, Fischer and Schubert and Mathushek pianos and the A. B. Chase organs.

## F. G. Smith.

Business at the Philadelphia branch of the Bradbury piano is running along at its usual fair rate.

## M. Scherzer.

Scherzer's house has always been identified with the Behning pianos, instruments of splendid local reputation in Philadelphia, where they have been giving satisfaction for years past. The Harrington piano is also sold by Scherzer.

Mr. M. S. Ludwig, well known as a salesman in Philadelphia, is now in Moyamensing jail on a charge of embezzlement made against him by Mr. George E. Dearborn. His trial will occur this week.

Among the attendants at the M. T. N. A. in Philadelphia were Mr. F. C. Howes, of Hallett & Davis, and Mr. C. T. Sisson, of Farrand & Votey.

Mr. Wm. Simpson is about to retire from the music business in Philadelphia, and is offering his entire stock at greatly reduced prices.

Mr. C. W. Kennedy, of Philadelphia, is the inventor of a new electric motor, which he has recently patented and which promises to meet with exceptional success.

—Sylvester Tower, of Cambridgeport, Mass., the well-known manufacturer, has all he can do supplying the trade with keys, actions, hammers and brackets complete, and is shipping these parts to all sections of the country where pianos are made.



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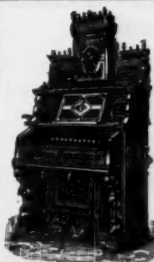
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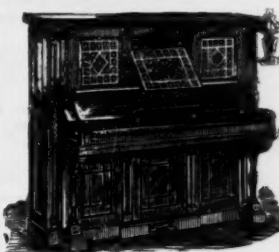
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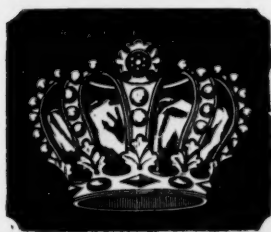
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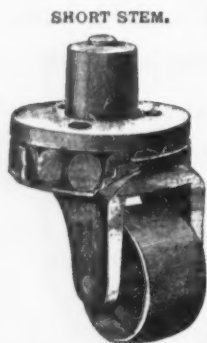
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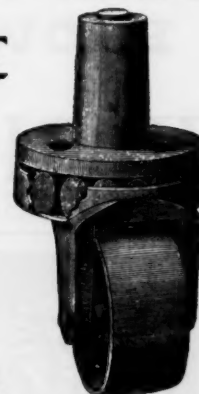
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